EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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NEW ARENA?

MANY ARE WEIGHING IN ON THE PROS AND CONS OF NEW ICE FOR THE OILERS, BUT WHAT HAVE OTHER CITIES DONE?

[BRYAN BIRTLES / 8]



UNIVERSITY OF ALBERTA
MAR 16 2007
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EDUCATION 2007



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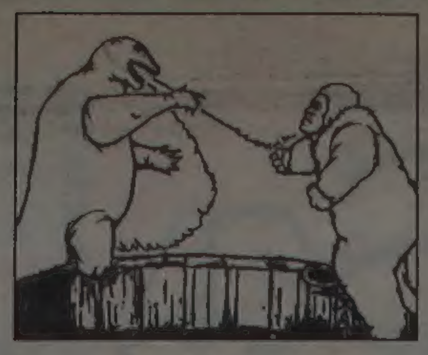
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"I think it's like your car. If it's going to cost you $25 000 to fix your car, you might say, 'I'd be better off buying a new car, even if it's $50 000,' because then you know what you're getting." —Allan Watt, Edmonton Oilers' Vice-President of Communications, Broadcasting and Publicity

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WHAT'S IN YOUR DUMPSTER? / 7
"It seems as though some people have money to dispose of, but are not moved to give these items away. Some folks leave such things beside the dumpster in an effort to have passers-by notice them, and take what they want." —Dr. Charles Bidwell, retired U of A professor and master composter-recycler

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FRANKENSTEIN / 26
"Really what she's [Mary Shelley] getting at are deep, human fears about being ostracized, not belonging, not having anyone around you who cares whether you live or die."
—Catalyst Theatre's artistic director Jonathan Christenson

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"I think with music you shouldn't have any boundaries. You should be able to go out and do what you enjoy." —Tony Iommi, guitarist for Heaven and Hell

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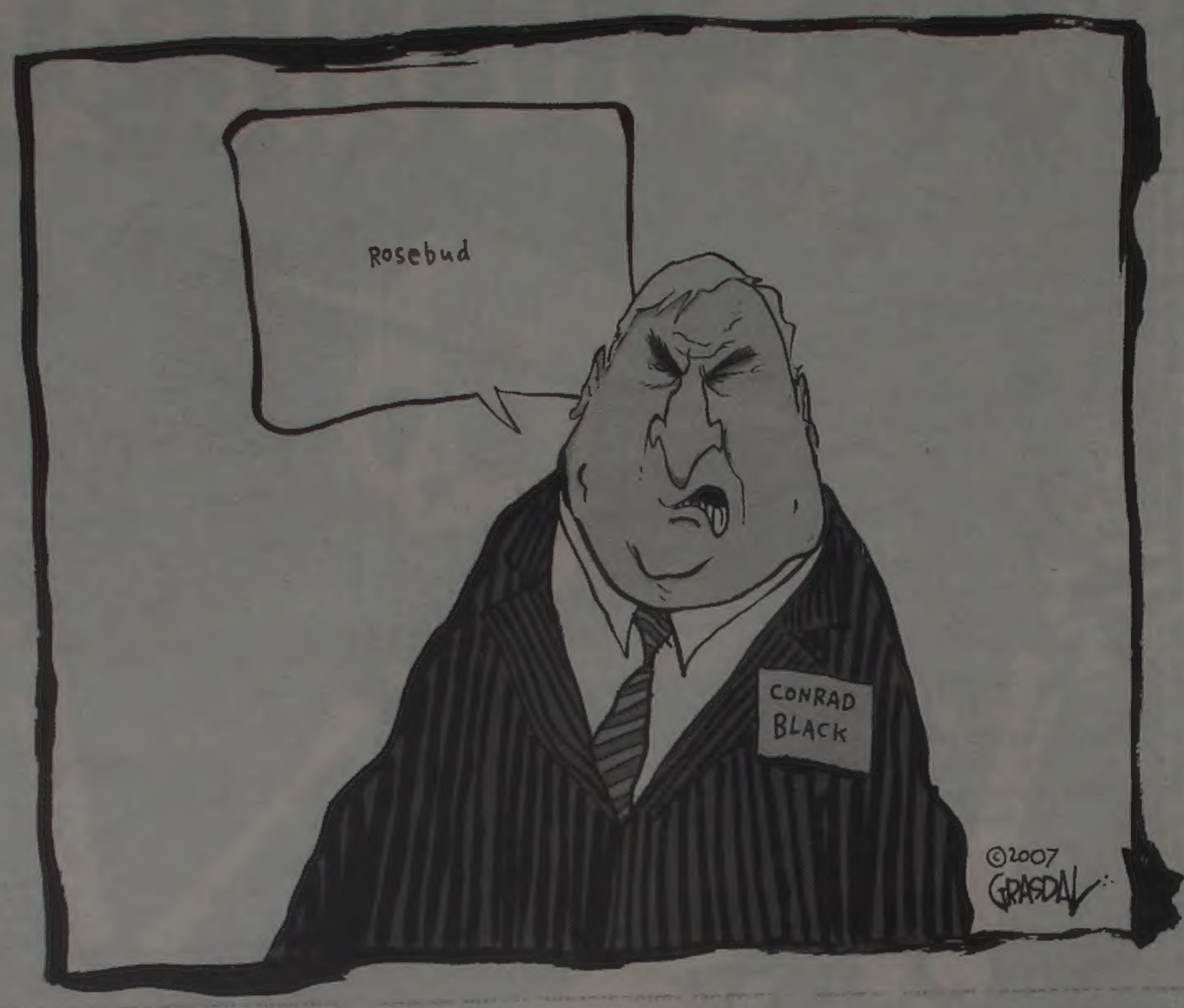
I write about women and gender all the time, so writing this column was kind of hard. It feels like there is not much "new" for me to write. Canada hasn't really had a women's movement since the early to mid-1990s, when the federal Liberals dismantled the last of the National Action Committee on the Status of Women. In the meantime, poor women have become poorer, we have less representation in the halls of political power, less retirement security and more of our children live in poverty.

As a response to the assault on feminism, feminists have retreated into the ivory tower to talk in circles about how gender is a performance, busying themselves making up words so they can justify their existence. Not all feminists are doing this, mind you, but the portion who are is big enough to be maddening. It is a sad state of affairs when the majority of the people I know who identify as feminists are middle-aged women with excellent tenured jobs in the academy who tell me ad nauseum that they "don't have time" for political activism.

No time, eh? Let's review for a moment what having no time means for women who are instead earning minimum wage, working in a factory, raising children as a lone parent or living on a reserve.

Mar 8 is International Women's Day because it is the day during the First World War when Russian women went on strike for "bread and peace"—helping to topple the Czar four days later. Russian women had had enough of a war that had killed 2 million men, and they did something about it—collectively. In the US, women mark Mar 8 as International Women's Day in response to a fire in a New York garment factory that killed 146 women and children in 1911. Women organized and won America's first labour laws as a result—again, through collective action.

Our foresisters worked on the same issues we need to work on today: peace and economic security. This International Women's Day, all of the women out there who care about these issues should commit to doing something—anything—with our fellow women. Only by acting collectively—talking to each other, cooperating, resisting patriarchy's admonition to fear or hurt each other, and making action, not talk, our first priority—can we do our foresisters proud. ▼



Many arrests, few charges for Whyte rioters

ROSS MOROZ / ross@vueweekly.com

The Edmonton Police Service made over 800 arrests on Whyte Avenue during playoff revelry last spring but only a small fraction of those taken into custody were ever charged with a crime, according to police records recently obtained through an access to information request filed by a local newspaper.

Files obtained by the *Edmonton Journal* indicate that of the 806 partiers taken into custody over the course of the Oilers' run to the Stanley Cup Finals, just 32 people—less than four per cent of those arrested—have been formally charged with criminal offences. And while the EPS has faced criticism—and at least one lawsuit—for what some of those arrested have claimed was heavy handed and overzealous use of police authority, the force stands by its handling of the massive street parties that erupted in the Old Strathcona area after Oiler wins.

"I think most people understand that there was an extreme amount of unlawful behaviour taking place on Whyte Avenue. There was destruction of property and dangerous behaviour and our mandate from the people of Edmonton was to deal with that behaviour using all of the tools at our disposal," said EPS spokesperson Jeff Wuite, who also noted that the data obtained by the *Journal* was never kept secret by the force.

"They're not new numbers," he added. "We released this information the morning after every night."

Wuite also insisted that there is nothing particularly unusual about such a small percentage of arrests actually resulting in charges.

"Just because someone is behaving poorly doesn't mean they were violating the criminal code," he said.

NEWS | WHYTE AVE

"There are a number of allowances in the charter that give police the ability to detain an individual if an officer believes they are about to commit a crime to prevent the commission of an offence."

ACCORDING TO THE FILES, nearly half of the arrests came on what was the final night of playoff partying. After the Oilers beat the Carolina Hurricanes 4-0 at Rexall Place in game 6 of the Stanley Cup Final on Jun 17, 386 arrests were made, resulting in only two individuals being charged. Records also show that nights on which the Oilers won games at home were the busiest for police: the second highest number of arrests in an evening—198—came after the Oilers' previous home win, a 2-1 decision in game three of the finals on Jun 10.

In fact, while partiers had been flocking to Old Strathcona and disrupting traffic on Whyte Avenue since the Oilers' first-round victory over the Detroit Red Wings, police records indicate that the first arrest in conjunction with playoff celebrations on Whyte did not occur until the third round of the playoffs. Just one arrest was made following the Oilers' 5-4 victory over the Anaheim Mighty Ducks in game three of the Western Conference Final at Rexall Place on May 23.

Events following the next Oilers win, however, led to a change in police policy after huge bonfires were set in the wake of the Oilers' 2-1 series-clinching victory in Anaheim on May 27. That night police took 23 people into custody, with a further eight arrests made after police released photos of 10 "Most Wanted" rioters. The arrests led to the laying of 12 charges, and the officer in charge of crowd control on Whyte Avenue was relieved of his command and replaced with the head of the EPS's riot squad. ▼

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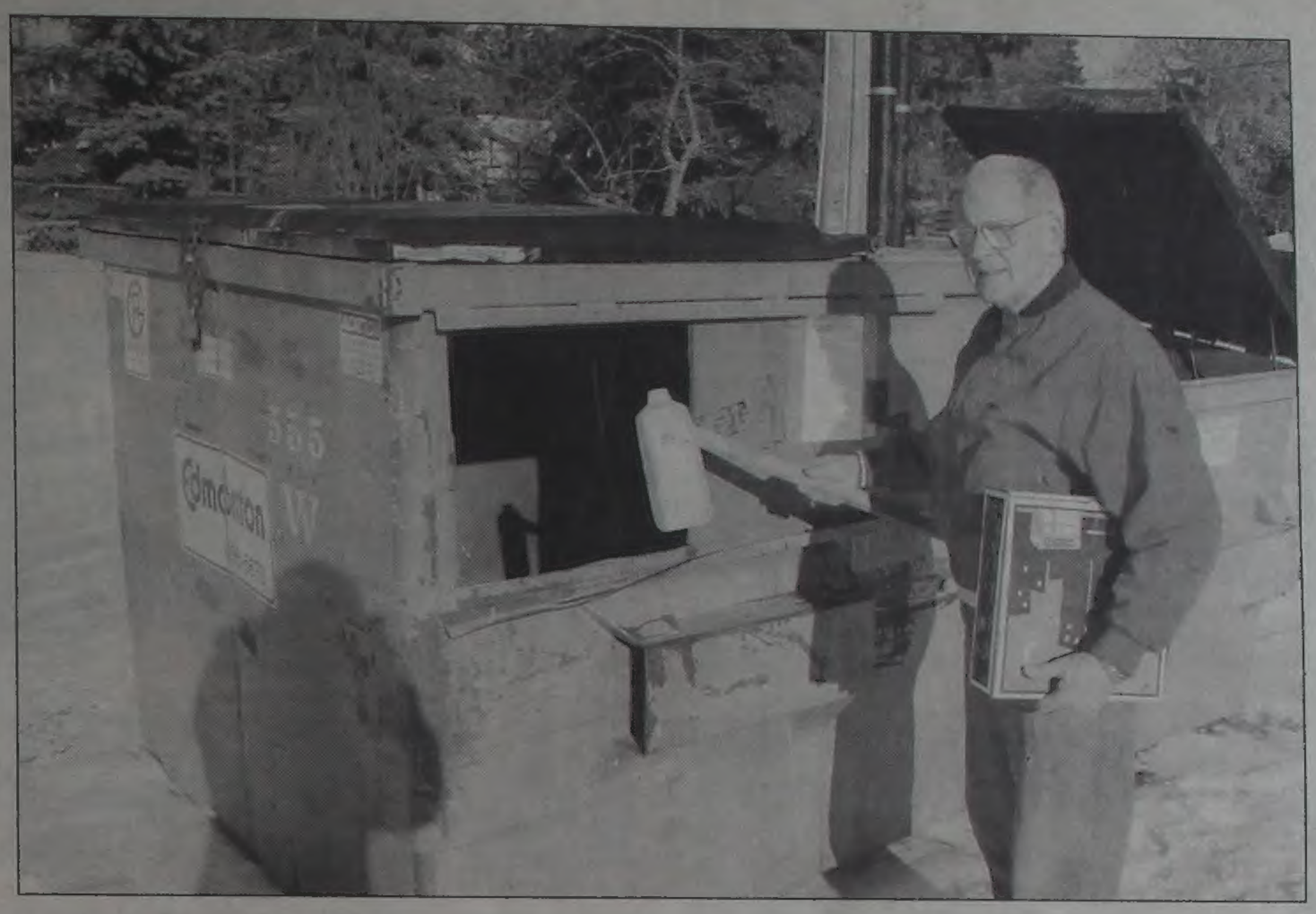
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What is this man doing in the dumpster?

RETIRED PROF LETS HIS ENVIRONMENTALISM LEAD HIM INTO THE TRASH BIN

MURRAY SINCLAIR / murray@vueweekly.com



Dr Charles Bidwell is a 71-year-old retired University of Alberta professor, living in attractively redeveloped wartime housing in south Edmonton's Parkallen neighbourhood.

He's probably the last person you would think of as a dumpster-diver.

Far removed from the street people who go through city dumpsters looking to find and trade in recyclable cans for cash, he is also unassociated with the alternative-anarchist dumpster-diving movement popular among some youths.

What makes Bidwell check into three back-alley dumpsters behind the three apartment and condo buildings near where he lives several times a week is a deep commitment to the environment.

He picks out recyclable materials from the garbage dumpster to put in the nearby recycle bin, as well as discarded clothes and other items for thrift shops, a giveaway website and even himself.

"I know that Earth's resources are limited, and many items we discard are from non-renewable resources," the ex-professor explained.

Bidwell describes the planet as a lifeboat, where its inhabitants must live in a sustainable fashion, because there is nowhere else to live.

"So many people are living as if there's no tomorrow," he said. "I have four grandchildren, and I wonder what we're leaving for them."

There was no sudden revelation that sparked his environmentalism, but Bidwell notes the First Nations belief that everyone should be concerned with the well being of the next seven generations.

"I have a Cree friend who has taught me to have more respect for nature," said Bidwell.

The former professor retired 10 years ago from the University of Alberta's faculty of medicine, where as media services director he produced teaching aids like slide shows and videos.

Bidwell started recycling when the City of Edmonton's program was set up, and has composted for 15 years.

With so much being diverted, he and his partner are down to producing half a can of garbage a week, bagging only trash like the extra kitty litter that can't be composted.

NEWS | ENVIRONMENT

WHAT INSPIRED BIDWELL to extend his household environmental practices "almost immediately" to the nearby dumpsters was being trained five years ago through a 40-hour city program to qualify as a "master composter-recycler."

The course, which took him on several field trips to Edmonton's various waste-management facilities, helped open his eyes to how much recyclable or reusable goods are needlessly thrown away.

Bidwell occasionally volunteers to staff booths for Edmonton's waste management system at trade shows, but he is not part of any formal environmental group. He doesn't know of anyone else in a similar situation of dumpster diving, but says he wouldn't be surprised if there were more like him.

The senior has never physically climbed in a dumpster, preferring a "partial dive" by pulling out materials from the bins with a long stick and a nail, which also guards against gross garbage like a food scraps.

"I just throw it into the corner and carry on," he says.

While diving he often finds some "upsetting discoveries," like the many bags of clothing that have fallen out of favour with the owner, but that were not given to the homeless through charities like the Bissell Centre.

"There is not a lot of effort involved in getting it to the local mall supermarket, where there are collection bins for that purpose," Bidwell chided. "I bring them home, wash them if they need it, and store it for the next time I have Bissell come by for a pick-up. I have also found many household items that only need cleaning to be ready for reuse, and I clean them up or make a minor repair and hand them off to Bissell."

Bidwell also gets upset by the number of discarded items he finds that are almost new, telling of a headset stereo still in its package, a craft kit still in the shopping bag with the receipt, dishes, books and two toasters that work well.

"Maybe they found when they got home that it didn't fit or was not wanted by the person they bought it for, or it was a gift from a person they no longer want to be reminded of," he speculated. "It seems as though some people have money to dispose of, but are not moved to give these items away. Some folks leave such things beside the dumpster in an effort to have passers-by notice them, and take what they want."

The senior senses that today's disposable society is throwing away more and more materials, noting how it's often cheaper for consumers to buy a replacement for their broken product than it is to fix it.

"I can remember taking my shoes to a shoe man and getting them repaired," he noted.

Some of the products found in the dumpster are kept and used by Bidwell, who speaks of wearing clothes he's found and using recovered half-bottles of shampoo and dish detergent.

Most of the stuff Bidwell recovers goes to the Bissell, but he points to the Edmonton Freecycle system as a way to give away unwanted things (see sidebar).

BIDWELL IS FURTHER BOTHERED by the large amount of recyclable and redeemable materials that are wrongly placed in garbage bins.

CONTINUES ON PAGE 14

Let's get practical

Dumpster diver Charles Bidwell is a master composter-recycler, having taken a city course both for his own information and so he can coach others. He recommends taking the course, which he points out "is free and has many rewards." Information can be found at edmonton.ca by clicking on Environment and following the links through Waste Management to Master Composter. The course starts in April.

Here are a few tips Bidwell would like to pass along:

1 If you have a giant blue bin for recyclables in your apartment, condo or back alley, never buy a blue bag again. The bags are for homeowners to put out for recycling collection, and replaced the blue box system phased out in 1999. Recycling for the blue bin does not need to be bagged. Everything in the blue bin must be hand sorted at the depot and all bags are ripped open first, so save the plastic. Use your blue bag as a carrier, empty it into the bin and pocket the empty bag for reuse again and again.

2 Styrofoam of any kind is not recyclable in Edmonton, even if it has the recycling symbol. It goes into garbage because we have not found a market for it.

3 Shredded paper is garbage (imagine hand sorting that!) or it can go into your compost bin as a winter substitute for leaves.

4 Pizza boxes are recyclable, but please empty them first and throw the stained parts in the garbage. The same is true for cereal and other cardboard boxes.

5 All milk containers are recyclable—stomp on the four-litre jugs.

6 Generally, lids and caps off everything—they are often of a different colour or material and so they need to be separated, also keeping them on hinders botties from being compacted.

7 If you have paint or oil or other hazardous waste such as light bulbs and fluorescent tubes they need to go to a city Eco Station for proper disposal. You can even pick up a free partial can of paint that others have dropped off while you are there.

8 If you want to get rid of anything with an electric cord on it, it should go to the nearest Eco Station. If it is a large appliance, try giving it to the Habitat for Humanity ReStore at 8210 Yellowhead Trail; they accept all appliances in working condition. Call 471.4909 to confirm acceptance of donated material.

For all your questions, call the Waste Hotline at 496.5678.

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Things will be great when you're downtown?

MORE QUESTIONS THAN ANSWERS AS EDMONTON CONSIDERS BUILDING A NEW ARENA DOWNTOWN



BRYAN BIRTLES / bryan@vueweekly.com

NEWS | DOWNTOWN

Perhaps not since Maple Leaf Gardens became the last of the "Original Six" arenas to close its doors has there been so much controversy over a proposed new NHL arena.

Speculation has run rampant about who makes up the shadowy group of investors behind the proposal to build a new sports arena and entertainment complex in downtown Edmonton. Many citizens worry about who will end up paying for the plan while some people don't want to see so much money sunk into a new facility when they believe that Rexall Place, built in 1974 and extensively renovated over 12 years ago, still has some life in it. Most observers, however, are well aware that the former Northlands Coliseum is one of the oldest arenas in the league and that all signs point to its being the oldest by the time the Oilers' lease on the facility runs out in 2014.

Edmonton Oilers' Vice-President of Communications, Broadcasting and Publicity Allan Watt believes that the current building is not big enough, not only for his team but also for the community.

"We think we need a new arena. We think the city needs a new arena for the Edmonton Oilers to use 45 nights a year, for Garth Brooks to use, for curling and other things," he said. "Whether that means a refurbished Northlands or a new building remains to be seen."

TO STUDY THE VIABILITY of a refurbished Rexall Place, Northlands—the community organization that owns the building—recently engaged HOK Sport, an internationally recognized authority on arena construction, to assess what could be done to expand capacity and increase the comfortability of the facility. The cost to do so was estimated at between $225 and $250 million dollars; while estimates for a new arena have varied widely, most are well above the $350 million mark and stretch as high as $500 million. Nonetheless, said Watt, the Oilers are in favour of a new arena.

"I think it's like your car," he explained. "If it's going to cost you $25 000 to fix your car, you might say, 'I'd be better off buying a new car, even if it's $50 000,' because then you know what you're getting."

Acting President of Northlands Jerry Bouma said that his organization is committed to what's best for the community as a whole, noting that it would not be feasible to have two large arenas in a city the size of Edmonton.

"If you've got two major arenas competing against each other for events, it'll be difficult for either to be successful," he said. Northlands has no definite plans for how to address the need for this community to have a world-class arena complex, but is committed to finding the best solution for the city.

"Northlands has a key role to play in any solution," he said, referencing the organization's more than 125 years of experience in promoting community events. "There's nothing that would preclude us from taking part in a downtown arena if that becomes the solution. Northlands is not married to a solution that's married to the site."

Although much of the debate over the arena has centred around the Oilers' need for a new home—and much of the criticism has centred around the fact that only 3 to 5 per cent of Edmontonians attend hockey games—Bouma was quick to point out that a new arena serves more than just the needs of hockey fans.

"An arena is a lot bigger than hockey. There are 365 days in the year and the Oilers have only 40 home games, maybe more if they make the playoffs," he said, mentioning the World Curling Championships and World Figure Skating Championships as two of many successful events hosted by Northlands within Rexall. "You have to ask the question of what is in the community's interest."

CONSTANTLY ASKING THAT very question is city councillor Michael Phair, in whose ward the proposed arena may be built. He, like many in this city, is concerned about where the money will come from to build a new arena.

"I can't even imagine where that money would come from," he said, noting that in the mid-'90s, under threats that former Oilers owner Peter Pocklington would move the team if they didn't, the city sunk a significant amount of money into the current home of the Oilers. "We focused on upgrading the LRT station but some of the money went into refurbishing the building."

Phair was also quick to mention that he finds the easy speculation that the city will inevitably chip in unfounded.

"If you look in Canada," he explained, "most of the arenas have not been paid for by municipalities."

That being said, Phair's biggest concern is with the idea that a new downtown arena will help the surrounding area revitalize. He explained that arenas usually go unused during the daytime and the area surrounding them is nothing but ugly and expansive parking lots.

"There are examples of other arenas with huge parking lots that are wastelands and destroy the area, and some where they revitalize the area," he said. Although the proposal for the new arena contains provisions for underground parking, Phair said that that sort of thing is very expensive. This expense, skeptics might argue, could be the first casualty if the cost to build the facility skyrockets, as some detractors have said would be inevitable in Alberta's current construction boom.

A LOOK AT WHAT OTHER Canadian cities have done when their civic arenas became too small to handle the demands placed upon them might prove beneficial as Edmonton looks to accommodate its growing population and the Oilers' continuing popularity.

The worst-case scenario for the city would resemble the current arena situation in Toronto. In the rush for the Maple Leafs and Raptors to move to the brand-new Air Canada Centre in 1999, Maple Leaf Gardens was deserted with no plan in place for what to do with the historic building. In 2004, Loblaws (the grocer that operates the Real Canadian Superstore) purchased the building and planned to turn it into a grocery store, but that plan has yet to come to fruition and has been heavily criticized.

Multiple messages left with Loblaws were not returned, but a recent CFTO (Toronto's CTV affiliate) report outlined what has become of the building. Footage taken by the television station showed Maple Leaf Gardens strewn with trash and looking as if it had been abandoned in a midnight move, with record books and memorabilia lying about as rodents crawled undisturbed all over the filthy historic site.

In Montréal, the venerable Forum was converted into an entertainment facility that includes a cinema, shopping, dining and some offices. This solution, though, is probably somewhat unfeasible in Edmonton: the Forum benefits from being located in downtown Montréal, attracting walking traffic and other fringe benefits from being in a robust neighbourhood that Rexall simply could not expect.

The best example might be to look to what Winnipeg did when it needed a new arena.

"When the city planners made the decision to build the new MTS Arena, there was a provision to take down the old Winnipeg Arena," explained City of Winnipeg spokesperson Terry Aseltine. "That was to make the new arena more successful and to have less competition."

Winnipeg's plan was not without its detractors. Built downtown on the site of the old Eaton's store after the company went under, many were upset that what they considered an historic landmark would be torn down. There was no other viable alternative, however, and the new building went up after the demolition of the Eaton's store. Aseltine went on to explain that a statue of Timothy Eaton and a number of other artifacts from the store were kept on site as well as some hockey memorabilia from Winnipeg Arena in a nod to the past history of the city.

Parking problems have been averted not by creating underground parking but by encouraging patrons to utilize the widely available downtown parking that often sits empty at night and is located close to the arena. This situation is similar to Edmonton's and emulating it would alleviate concerns about the cost of building underground parking as well as concerns about creating a concrete wasteland in the middle of downtown.

"The new centre has been very successful," Aseltine enthused. "Apparently, it's the 30th busiest in the world in terms of events."

It would be hard to suggest that a city of the size and reputation of Edmonton doesn't need a world-class arena and now is the time to act with all the money floating around during the current boom, but the legitimate concerns of Edmonton's citizens need to be addressed before this plan moves any further.

The first thing to do would be for the anonymous investors to come forward and be upfront about why they think a downtown arena is the most beneficial solution. Secondly, the question about whether or not the cost for this project is going to be shared with government—and speculation is rampant, even within this very paper—needs to be addressed so that Edmontonians can make a decision based on facts and not on their undying love for the team.

Ultimately, this city's economy and population certainly justify a new arena but without all of the facts, it is difficult to decide what is best for the community, even if all the major players assure the citizens that they only have their best interests at heart.



'Spaceship Earth' continues to suffer from industrial disease

COMMENT | **DYER STRAIGHT**

GWYNNE DYER
gwynne@vueweekly.com

Almost three decades ago, when we knew very little about the way human activities affect global climate, independent scientist James Lovelock warned that the sheer scale of human activities threatened to destabilize the homeostatic system that keeps the Earth's climate within a comfortable range for our kind of life, the system he named "Gaia." "We shall have to tread carefully," he said, "to avoid the cybernetic disasters of runaway positive feedback or sustained oscillation."

Then he said something that has stuck in my mind ever since. If we overwhelm the natural systems that keep the climate stable, Lovelock predicted, then we would "wake up one morning to find that [we] had the permanent lifelong job of planetary maintenance engineer. ... The ceaseless intricate task of keeping all the global cycles in balance would be ours. Then at last we should be riding that strange contraption—the 'spaceship Earth'—and whatever tamed and domesticated biosphere remained would indeed be our 'life support system.'"

I have a nasty feeling that we are almost there. The years have passed, our numbers and our emissions have grown—have almost doubled since Lovelock made his predictions in 1979, in fact—and the crisis is now upon us. The fourth assessment of the Intergovernmental Panel on Climate Change says that global temperature rises of between 2 degrees and 4.5 degrees Celsius are almost inevitable in the course of this century—but much higher increases of 6 degrees or even more cannot be ruled out.

The IPCC reports are produced by some 2 000 of the world's leading climate scientists, nominated by their various national governments, and they operate by consensus, so any predictions they make are likely to err on the conservative side. And they say the argument is over: "It is highly likely [greater than 95 per cent probability] that the warming observed during the past half century cannot be explained without external forcing [human activity]." Indeed, the sum of solar and volcanic influences on the system ought to be producing global cooling right now, if it were not for the human factor.

It's already worse than you think, the IPCC reports, because the sulphate particles that pollute the upper atmosphere as a result of human industrial activity are acting as a kind of sunscreen: without them, the average global temperature would already be 0.8 degrees higher. And the report goes on to talk about killer heat waves, more and bigger tropical storms, melting glaciers and rising sea levels—but it doesn't really get into the worst implication of major global heating: mass starvation.

IF THE GLOBAL AVERAGE temperature rises by 4.5 degrees, shifting rainfall patterns will bring perpetual drought to most of the world's major breadbaskets (the north Indian plain, the Chinese river valleys, the US Midwest, the Nile watershed), and reduce global food production by 25 to 50 per cent. If it goes to 6 degrees we lose most of our food production worldwide.

The world's six and a half billion people currently produce just about enough food to keep everybody alive (although it is so unevenly shared out that some of us don't stay alive). Any major reduction in food production means mass migrations, war and mass death. It is getting very serious.

Obviously, the main part of the solution must be to reduce our greenhouse gas emissions and stop destabilizing the climate, but we are probably not going to be able to get them down far enough, fast enough, to avoid catastrophe. Short-term technological fixes to keep the worst from happening while we work at getting emissions down would be very welcome, and a variety are now on offer. But they are all controversial.

Bring back nuclear power generation on a huge scale and stop generating electricity by burning fossil fuels. Fill the upper atmosphere with even more

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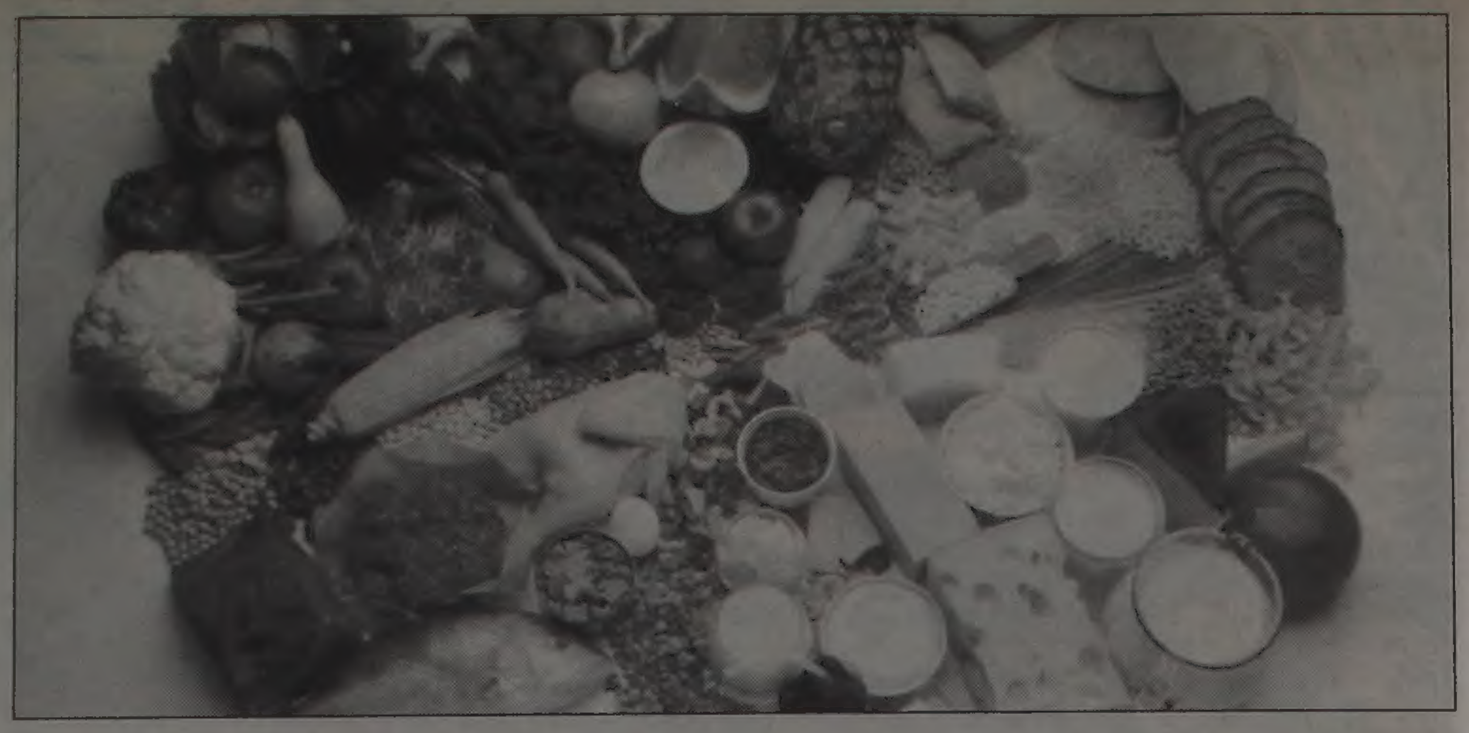
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Don't be afraid to chew the fat once in a while

HEALTH | WELL, WELL, WELL

CONNIE HOWARD
health@vueweekly.com



I bought my first jar of coconut oil this week and got caught using it today. My son, a nutrition grad, walked in. "That's disgusting, and so bad for you. A complete no-no, if I learned anything with my degree."

I know. That is conventional wisdom, that's what they teach. I'm aware of the research supporting the commonly accepted view that all saturated fats are bad for our arteries. But I'm also aware that the literature contains significant research that completely discounts this view.

Nutritionist, biochemist and author of *Know Your Fats* Dr Mary Enig insists that we are, in fact, suffering from a saturated fat deficiency. She insists the fats found in coconut oil, butter, cream, palm oil and cocoa butter—all the fats we're told to avoid—are friendly fats. Friendly fats!

Butter and cream and red meat and coconut oil? It has to be too good to be true. But Dr Enig reminds us that saturated fats are necessary for energy, hormone production, healthy cell membranes, white blood cell performance and healthy immune function. Her research has found that impaired white blood cell function is easily corrected by adding fats like lauric acid (found primarily in coconut oil) to the diet, and that it and other medium chain fatty acids are antifungal, antibacterial and anticarcinogenic.

The thing is, heart disease and "diabesity" (as some are calling the obesity and Type-II diabetes epidemic) are still killing us—despite all our fat phobias. We're doing something wrong, that much is obvious.

Organic dairy fats were dietary staples long before heart disease was—what if heart disease and obesity are in fact the result of an overabundance of refined carbs and a shortage of critical fats?

WE KNOW THAT ANIMALS fed soybean, canola and corn oil put on weight quickly and develop heart trouble—and that the addition of saturated fat to the diet reverses the heart trouble and yields a leaner meat. Unsaturated fats apparently decrease the metabolic rate by suppressing both the production and efficacy of thyroxin. Decreased metabolism—just what I've always wanted.

Dr Enig insists that the stuff clogging our arteries is made up mostly of the polyunsaturated fats found in omega-6 vegetable oils such as corn, soy and sunflower. (It is well-known that these oils lower good cholesterol along with the bad.) She insists that diets high in those oils promote cancer in the lab, that coconut oil prevents cancer in the lab, and that fats found in coconut oil aren't stored like other fats but go directly to the liver where they are converted into energy. Well, well, well.

Then there's conjugated linoleic acid (CLA)—a fat found in yummy things like cream and butter and cheese and steak—that also seems to break all the rules. Research has shown it to protect cell membranes from free radical damage, to prevent bone loss and to boost immune function.

But the best part about CLA? They say (I haven't tried this myself yet) it's been shown to produce a decrease in abdominal fat (likely because it enhances insulin sensitivity), which sounds good to me—very good, given my family history of Type II diabetes.

THAT WE MIGHT BE GETTING fat and developing heart disease and diabetes on a deficiency of fats like those found in dairy and coconut oils really does sound too good to be true. But I find Dr Enig's argument compelling.

There was this, too, this week in health news, for those trying to conceive: new research has found that women who drink whole milk and eat full-fat dairy products are more likely to experience success. And, ironically, low fat dairy products have been linked to acne.

At any rate, the widely-held belief that low-fat diets protect against heart disease was demolished over a year ago with a large (50 000 participants), well-designed study published in the *Journal of the American Medical Association* that found no protection from low-fat diets.

I guess that's why the new Canada Food Guide is finally permitting more dietary fat. And though I have no idea how we got so confused about what *kind* of fat to eat, I'm wondering if our faith in polyunsaturated fats will soon be demolished also. ❦

"Has the Charter Been *For* Crime Control? Reflecting on 25 Years of Constitutional Criminal Procedure in Canada"

Professor James Stribopoulos
Osgoode Hall Law School, York University

Tuesday, March 13, 2007
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Rally urges us to get back on the Kyoto train

ROSS MOROZ / ross@vueweekly.com

You would think that anyone preaching about the dangers of climate change and extolling the virtues of the Kyoto accord would have a tough time finding an audience here in Alberta. The tarsands development to which our province owes much of the credit for its red-hot economic outlook spews massive amounts of carbon into the atmosphere and, on a more personal level, Albertans seem to be addicted to their hyperbolically gas-guzzling trucks and SUVs.

But this stereotype of the grossly environmentally unfriendly Albertan is proving to be less and less accurate. Crusading environmentalist David Suzuki's spoke to packed houses and enjoyed ecstatic support at recent Edmonton and Calgary appearances. The Green party received a higher percentage of the popular vote here in Alberta during the last federal election

NEWS | RALLY

than it did anywhere else in the country. Support for environmental initiatives is at an all-time high here in oil country, and Albertans seem to be more receptive than ever to ideas that challenge the dominant car-centric, fossil-fuel dependent lifestyle to which most Albertans subscribe.

At least, that's what Kristina Romanyshyn hopes. She is one of the organizers of this Sunday's **Climate Action Rally**, an event put on by the local chapter of Canadians for Kyoto that will feature speakers and entertainment meant to pressure the Canadian government into recommitting to their abandoned Kyoto Protocol emissions targets.

"Our main goal is to get the Canadian government to get back on track with Kyoto," explains Romanyshyn, who feels that Ottawa's current environmental policy is woefully inadequate.

"We're trying to keep the government's feet to the fire," she said. "They say they're going to do something, but I am skeptical myself of their level of commitment. It's a critical issue, so events like this help to keep it front-of-mind."

THE EVENT, WHICH WILL take place this Sunday (Mar 11) at noon in Churchill Square, will feature musical entertainment from local folkie Terry Morrison and perennial protest stalwarts the Raging Grannies. Scheduled speakers include Sierra Club Prairie Chapter director Lindsay Telfer and George Poitras, the former chief of the Mikisew Cree First Nation, a band located near the oilsands developments in northeastern Alberta

"George lives near the oilsands, so he's bringing a perspective from that area that is sort of unique," Romanyshyn enthused. "It's so important to have him here—around the world the aboriginal population is marginalized and their land is often used in ways they don't approve of. They have a unique voice that isn't heard from enough, and in a lot of ways their spirituality and their traditional way of life is tied to the environment."

The event will conclude with a screening of Al Gore's Oscar-winning documentary *An Inconvenient Truth* in the Edmonton Room of the Stanley A Milner Public Library. Romanyshyn admitted that she "actually hasn't seen it," but she insisted that the film's proven mass appeal fits in with what she and the rally's other organizers hope is an atmosphere that is inclusive and welcoming to people from all walks of life, including, they hope, many who may not have been involved in protests or rallies of this type before.

"The goal is to get as many people out from different backgrounds out to the rally and thinking about these issues and what individuals can do to help," she explained, remembering her time as an anti-globalization activist in the late '90s.

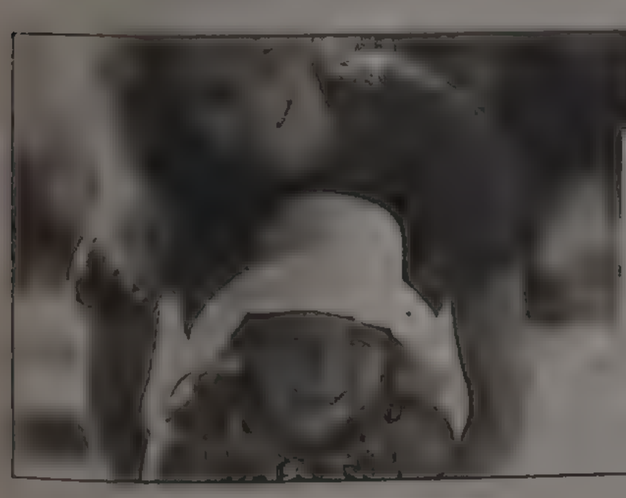
"My experiences with the G8 protests were really inspiring because it was a whole range of people walking in solidarity," she continued. "A rally is a really moving experience because you get to have a dialogue with whoever shows up."

Romanyshyn also pointed out that, with the environment now competing with health and education as issues ordinary Canadians rank as most important in public opinion polls, events like this one should be able to capitalize on this new-found interest.

"Our agenda is to inspire people to take personal and political action—we're trying to tap into the momentum of many Canadians becoming concerned with the environment," she explained, stressing her belief in the importance of not letting this wave of mainstream environmentalism

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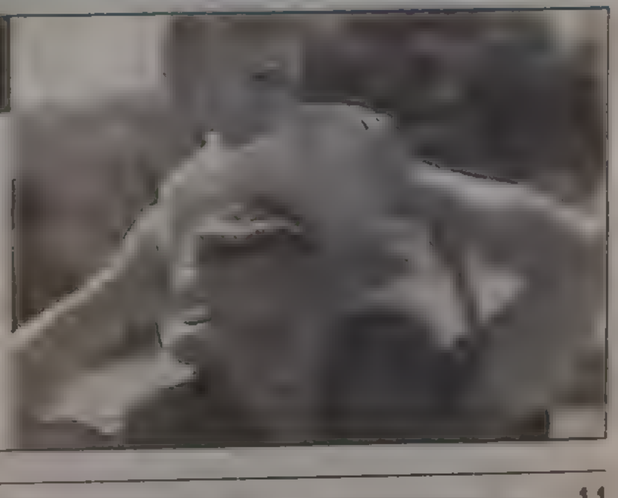
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VUEWEEKLY **ISSUES**

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

Taking action on the 'democratic deficit'

LARRY BOOI / pialberta.org

If you're like most Albertans, you are increasingly tired of the deepening democratic deficit in our province.

A legislature that seems to meet as rarely as possible, billions of dollars expended without prior approval of the assembly, no opposition members on legislative committees, too many years of an arrogant premier who put government "on autopilot," a politicized and powerful Public Affairs Bureau that dominates the news, an electoral system that gives a majority to a party with a minority of the vote, the overwhelming government secrecy, the under-representation of women, the disengagement of young citizens—the list is long, and our democratic deficit is broad and deep.

The final straw for many came during last fall's Progressive Conservative leadership race. You simply couldn't help but notice the absolute lack of rules—no limit on how much money a candidate could raise, no ceiling on contributions from individuals or corporations, no spending limits and no obligation to identify contributors. The process made anarchists look rule-bound by comparison. In reality, it meant no protection of the public interest, and it showed disdain for democracy.

There is little doubt that most people now feel that the situation is unacceptable. [illegible]

THERE IS AN OLD LABOUR [illegible] such situations: "Don't agonize—Organize!" And that is exactly what Public Interest Alberta (PIA) is trying to do, with a series of eight forums held around the province on the topic, "Democratic Renewal in Alberta."

PIA is a non-partisan province-wide organization focused on education and advocacy on public interest issues. In addition to its task force on democracy, it has eight other task forces in key public interest areas such as post-secondary education, child care, seniors, K-12 education and energy/environment.

PIA's task force on democracy has been working for more than a year to produce a discussion paper that not only analyzes the problems but suggests solutions—81 of them.

The proposals are organized in nine broad themes: ensuring openness in government and access to information; democratizing electoral politics; enhancing the promotion of rights and the public good; promoting effective gender equality; increasing citizen participation and the diversity of voices; fostering more public engagement of citizens and civil society; developing more effective checks on the power of the premier, cabinet and political elite; enhancing the role of our elected legislature; and strengthening and empowering local institutions and communities.

According to PIA's executive director Bill Moore-Kilgannon, the forums across the province represent a great opportunity for the kind of citizen involvement that is necessary to bring about democratic reform.

"We want to give people across the province a chance to have their say, and to tell us whether these proposals reflect their views about what a more democratic Alberta would look like," he said. "We also need to hear from them about the strategies and actions that will be necessary to make these changes a reality."

THE TIMING IS RIGHT for making changes, said Steve Patten, a PIA task force member and University of Alberta political science professor.

"With the Premier and the Opposition leaders all talking about addressing the 'democratic deficit,' now is the time for ordinary citizens to speak up about the importance of enhancing democracy in Alberta," said Patten. "We need to set the bar high and call upon our politicians to offer a democratic agenda that meets the high standards set by citizens."

"We have an opportunity to engage the diversity of our province to create a system we can all participate in and is truly reflective of all Albertans," agreed Samantha Power, U of A Students' Union president. "If we really want to get young people, women and others who are frustrated and excluded from our democratic system to participate in our democracy, then now is the time for all of us to consider these proposed solutions and to act on them."

The first forum was held in Red Deer on Mar 3, and additional forums are scheduled for Lethbridge, Medicine Hat, Athabasca, Edmonton, Camrose, Calgary and Grande Prairie. The Edmonton forum will be held from 1 pm to 4:30 pm on Sat, Mar 17, at Holiday Inn Express, Penthouse, 10010 - 104 Street.

Registration is only $10 (register early as space is limited) and the forums are open to anyone with an interest [illegible] cratic renewal.

For more information or to regist[illegible] please contact Public Interest A[illegible] (780) 420.0471, or email pia[illegible] To register online, go to pialber[illegible] v

Larry Booi is the president of the board of directors of Public Interest Alberta, a province-wide, non-partisan organization focused on education and advocacy on public interest issues.



Yes, we are still very depressed. Thanks for asking ...

HOCKEY | IN THE BOX

DAVE YOUNG AND TB PLAYER

The post-Smytty Oilers are still perfect—their winless record without #94 remains intact. Last week saw a 5-0 loss to the Minnesota Wild and a 4-2 loss to the Calgary Flames. Although the Oilers are still mathematically in a playoff race, the Oilers are as good as out. It looks like next year time has come. Oh, and TB and Dave both turned over their odometers over the past week, turning a combined 73 years old.

SOOTHING KOOL-AID EASES THE PAIN With 30 wins so far, this year's disappointing Oiler team is already more successful than the 1992-93 squad (26 wins) and the 1993-94 version (25 wins). This appears that this will be only the seventh time in 27 seasons (25.9%) that Edmonton has missed the playoffs. The Calgary Flames missed the playoffs eight times over 26 NHL seasons (30.8%). The Oilers have a great stable of promising prospects. These rationalizations are nothing more than the Bargaining stage of grief manifesting itself. After Bargaining comes Depression. DY

PLAYOFF LAYOFF So, how has the last week been, fellow Oiler fans? Oiler coach Craig Mactavish has stated this last stretch of games will show the mettle of his players. And with Kevin Lowe poised to make trades or sign free agents this summer, the passengers on the team will become tradeable and expendable. This is also a character test for fans. It's fun to jump on the bandwagon, but I survived the Bernie Nicholls/Zdeno Ciger/Shayne Corson years, dammit. We've been labelled a spoiled fan base here. Sour grapes, poor turnouts at games and disinterest at this point will just cement that opinion. Look at the Saskatchewan Roughriders fan base. Despite a team full of criminals and years of sucking, those cats support their team. Yeah, I know. Looking to Saskatchewan for role models. Good times. DY

DOWN ON THE FARM Talks seem to have started up again regarding the Oilers getting their own AHL affiliate as a farm team. Recently it looked like they might get one in Kansas City, as they have a new arena and are chomping at the bit to get hockey down there. But the current offer by KC to give the Penguins free rent if they leave Pittsburgh may have put a fly in the ointment. Who knows; if the Pens do move, perhaps the Oil could get an AHL team and play out of the Igloo. TB

GUILTY PLEASURE Summer is coming and while Kevin Lowe's crew will be seeking out new blood for the Oiler roster, the team's owners and bean counters will attempt to get blood from the public stone. The municipal, provincial and federal governments will be urged to pay for a sexy new barn. What will follow will be that uncomfortable guilty feeling. I know hockey players are overpaid and there are thousands of better things to show interest in. I know the antics of these millionaires aren't important, but they are fun. I know we shouldn't be taking money from schools, roads, prisons and politicians' pension funds to house these millionaires. It's just a buzzkill. DY

GOT 'EM, GOT 'EM, NEED 'EM KLowe's recent dealings with the Islanders put them fifth all-time in number of trades involving the Oilers with 10. Other frequent flyers include the Penguins, Minnesota (both flavours), the Flyers (duh) and the Bruins, with our main trading partner through the years being the Rangers. (You may remember the Edmonton Rangers, 1994 Stanley Cup champions.) Not surprisingly, most of these teams are from the Eastern conference, where traded players are less likely to come back and kick our asses on a regular basis. Which explains why the Oilers have never made a trade with the Flames. Although lately, they've been kicking our asses pretty regularly without any help at all. TB

OBLIGATORY RYAN SMYTH OPINIONS My jury is out on the deal pending Kevin Lowe's summertime moves. The NHLPA, through agent Don Meehan, may have had more influence on the Smyth contract than Kevin Lowe or Ryan Smyth did. And I will not cheer for the Islanders. Any team (Flyers, Isles, Kings, Flames, Hawks, Avs, Stars and Hurricanes) that knocks the Oilers out of the playoffs are "the enemy" and cannot be supported. DY

DUMPSTER DIVING

CONTINUED FROM PAGE 7

"I retrieve the milk jugs and cartons, the cardboard boxes, glass jars and tin cans, and place them in the blue recycle bin beside the green garbage dumpster," he says.

He gathers water bottles and other containers that have a refund deposit on them for an unemployed person who has no other income.

Before the city installed the big blue bins in apartment and condo parking lots, like the ones near Bidwell's house, he used to put the recyclable materials he collected out with his home's recyclables.

He says the new blue bins have encouraged people to recycle, noting how they are often filled when the garbage bin is half filled, but he still shakes his head when pulling out recyclables from the garbage bin.

"It's two feet away," the former professor said after pulling out a milk container from the trash bin and throwing it into to the blue bin next to it. "It happens often."

As a master composter-recycler, Bidwell is the resource person in his neighbourhood, but he finds his immediate homeowner neighbours are good at recycling.

He's posted recycling information on the apartment's bins, and has offered to speak to the condo association in the other two buildings, to no response.

When Bidwell comes across people who are about to put recyclables in the garbage bin, he never forcibly tells them otherwise, preferring to make suggestions that he says are generally well-received. A woman once scolded him for going through the trash, but she was more sympathetic when he explained why he does it.

"I'm a bit reluctant to intrude on people," Bidwell said. "I just wish that people would take the little extra effort. I don't know what the government could do about it."

He doesn't think that a user-pay system for garbage pick-up would encourage people to recycle more, worrying that non-recyclers would find "devious" ways around the charges, like dumping their refuse elsewhere.

Holding an education doctorate in information science, Bidwell instead prefers education and encouragement, pointing out how some people may come from rural areas where a recycling system was not in place.

He feels it only makes sense to recycle to take advantage of what he calls Edmonton's superior waste management system, which he is very proud of.

The former professor was impacted by seeing trash that had been thrown into the ocean collecting on a beach during a trip to Costa Rica.

"You can't throw stuff away, because away is still where we live," he said, noting how his environmentalism is also driven by a faith that everything is connected.

"It may be out of our presence, but it's in someone else's presence." v

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DYER STRAIGHT

CONTINUED FROM PAGE 9

sulphate particles (you could just dose jet fuel with one-half per cent sulphur) to thicken the sunscreen effect. Scrub carbon out of the air using windmill-like machines that capture and sequester it. Seed clouds over the ocean with atomized sea-water to make them whiter and more reflective. Float a fleet of tiny aluminum balloons in the upper atmosphere to reflect sunlight or orbit a giant mirror in space between the Earth and the Sun to do the same job.

The purists hate it, and insist that we can do it all by conserving energy and shifting to non-carbon energy sources. In the long run, of course, they are right, but we must survive the short run if we ever hope to see the long run, and that may well require short-term techno-fixes. Welcome to the job of planetary maintenance engineer.

We won't like the job a bit, but Lovelock stated our remaining options eloquently 28 years ago. If the consumption of energy continues to increase, he wrote, we face "the final choice of permanent enslavement on the prison hulk of spaceship Earth, or gigadeath to enable the survivors to restore a Gaian world."

Maybe in a couple of centuries the human race will be able to restore the natural cycles and give up the job again, but it won't happen in our lifetimes, or our children's either. v

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

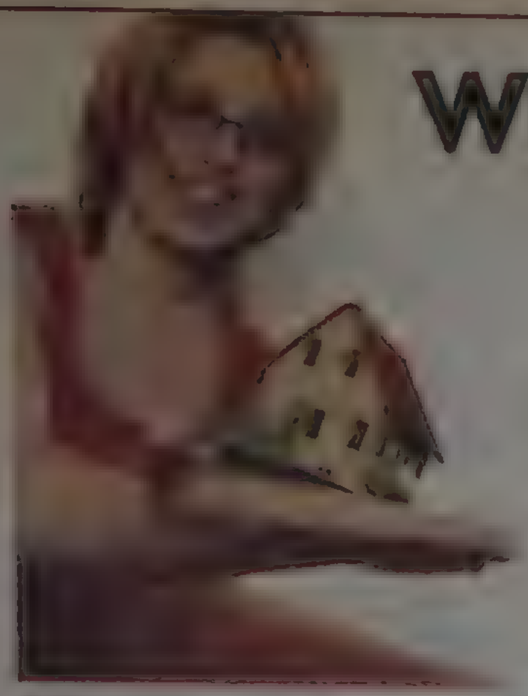
CLIMATE RALLY

CONTINUED FROM PAGE 11

become just another cause célèbre that may wane.

"David Suzuki has talked about how the environment was a big issue back in the '80s before it got sort of shoved under the carpet, so now that the environment is a big political issue again we're trying to keep this momentum going and to keep the concern going," Romanyshyn insisted, readily admitting that events such as this are just a small part of what she feels needs to be done to advance the issue.

"This rally isn't the be all and end all, but hopefully it will bring up the issues and using what is an environmental crisis as an opportunity," she said. "This is a chance to really raise awareness and create a platform to talk about diversifying the economy and making the kind of changes that needed to be made." v



Where does liver health really begin?

You might not realize it but every day you make decisions that affect your liver health. Your choices of household products, food items and daily activities can have positive or negative effects on your liver.

March is **Liver Health Month** and the Canadian Liver Foundation invites you to take a tour of your home using our **Liver Healthy Home Checklist** to see how you can make your home and your daily routines liver healthy.

Liver Healthy Home Checklist

Kitchen

- **Fill your cupboards and refrigerator with low fat, high fibre foods and keep salty and sugary snacks to a minimum.** A healthy, well balanced diet can help keep your liver functioning at peak levels and you, in turn, will feel better and have more energy. On the other hand, an unhealthy diet can lead to obesity - a leading cause of fatty liver disease.

Living room

- **If you drink alcohol, do it in moderation. No more than one to two drinks at a time and never on a daily basis.** Women process alcohol slower than men and therefore tend to be more susceptible to alcohol-related liver damage.
- **If planning a trip. Be sure to get immunized against hepatitis A and B.** Hepatitis A can be contracted through contaminated food and water. Hepatitis B is spread through direct contact with blood Or body fluids. You can be at risk of contracting these serious liver diseases both in Canada and abroad.

Bathroom

- **Store medications and Vitamins out of reach of children or in child-proof containers.** Adult medications and supplements can do serious harm to a child's liver if they are accidentally swallowed Or are used inappropriately to treat an illness.
- **Do not mix medications and/or herbal supplements without talking to your doctor or pharmacist.** Prescription and non-prescription medications and herbal supplements can do damage to the liver if not taken 115 directed. Never mix medication with alcohol. Combining alcohol and acetaminophen, for instance, can lead to acute liver failure.
- **Always wash your hands after going to the bathroom.** Hepatitis A is a liver disease that can be spread when someone does not wash their hands properly after going to the bathroom and then touches something you eat.

Laundry Room/Garage

- **When cleaning or painting, ensure the room is well-ventilated and/or wear a mask.** Since the liver has to de-toxify everything you breathe in, exposure to airborne chemicals can damage your liver.

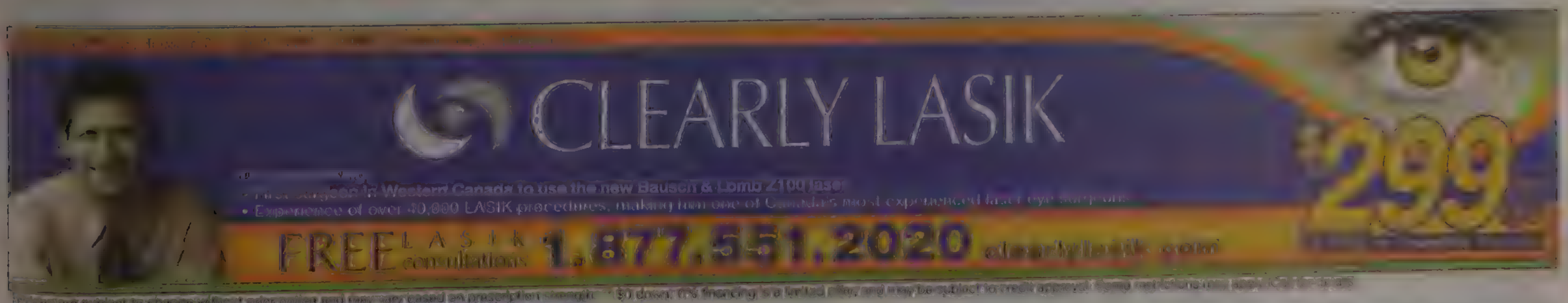
Backyard

- **Take precautions to avoid exposure when using weed control chemicals or spraying for bugs.** Another option is to. Investigate more organic methods for maintaining your lawn and gardens.

Take every opportunity to get outside and enjoy some exercise. Exercise helps keep your body - and especially your liver - strong and better able to defend itself against viruses, disease and pollutants.

CANADIAN LIVER FOUNDATION / FONDATION CANADIENNE DU FOIE

For more tips on how to protect your liver health, please contact your local chapter in Edmonton at **444-1547** or visit **www.liver.ca**



You want a real RPG? You can't handle a real RPG!

GAMES | **INFINITE LIVES**

[redacted]

Gamers put up with a lot of shit. Not shit for being gamers—though that, too—but shit from and in games themselves. We all know it: the great majority of games are witless retread junk garbage wastes of time for losers with no taste. Eggheads (like me, sometimes) can beak all they want about how games are a legit new art form blah blah blah and draw comparisons to film, but the truth is that in all shared aspects of games and film—plot, dialogue, art direction, etc—your average game is many times shittier than a terrible movie.

But we eat it up with a smile, because what else are we going to do? We praise some samey role-playing game about an orphaned boy finding his magic-orb destiny by eliminating some shadowy bad guy for its "involving storyline and engaging characters" when the same script in a film context would be basically barfed on. We play the same lame scenarios in the same boring locations against the same retarded enemies over and over and over again and pretend to like it. Is Hollywood "afraid to take risks"? The game industry is afraid to get out of bed—because almost every time it does, it loses money like an Alzheimer's VLT addict with holes in her pockets. Gamers—and I guess this shouldn't be surprising—basically want to buy/do the same familiar things, over and over again.

What really set me off this time was the fucking elements. I am so fucking sick of Earth, Air, Fire and Water. It's pretty much a law that every RPG has to be based around this fucking ancient bullshit grid of ontological rock-paper-scissors, sometimes dressed up a little with some other metaphysical dualities—dark/light, etc. Without fail, these forces will be embodied in Orbs, Crystals or Talismans of some kind, each with an associated magical fairy or something. I was playing Lunar Knights when the dam burst; I saw that godawful little cartoon creature pop up and introduce himself as the element ("Terrennial" in this case) of Light—I'd already met the spirits of Dark and Fire—and I yelled "Fuck you" to my DS and walked away. To hell with the elements, and to hell with the brainless "fantasy" consumers who can't relate to anything else.

WHEN WILL GAMERS quit eating the same shit, over and over? We're like some kind of shit-eating Ouroboros, our mouths open beneath our own assholes. We want videogames to get some respect as an art form ... but we make a game featuring a dude named "Marcus Fenix" and his cliché sci-fi *Heavy Metal* army weightlifter grunt buddies and their sub-*Starship Troopers* adventures into a dectuple-gold megahit. Our most wondrous flights of magical fantasy—those we don't import from the psychotically formula-bound Japanese—are Z-grade riffs on Tolkien via *Dungeons & Dragons*, written and designed by nerds who think shirts with flames on them are the coolest things ever. "Brooding loner haunted by the past" stars in 80 per cent of titles, and any game without exploding barrels is fighting an uphill battle on the charts.

It's so bad that anything that even remotely departs from formula is hailed as genius innovation. Beyond its terrible beauty and thoroughgoing good taste, *Shadow of the Colossus* blew gamers little minds because it actually made you wonder, for a second, whether your colossocidal little sword-dude was doing the right thing. In gameplay terms, Katamari Damacy was basically, like, Mr Do or Pac-Man ... but we went crazy for it because—if you can believe it—its art design didn't come right off of a junior-high metalhead's math binder or an anime nerd's sketchbook.

It's only going to get worse. Games are big business, and the market is only going to expand, but the cost of producing a triple-A game to meet next-gen expectations is rising fast, so risks are even riskier. In the interests of financial safety, sequels, formula pieces and "franchise" (ie movie cash-in) games must rule. Making it worse is the fact games don't have the same downstream revenue movies enjoy; any movie can eventually make its money back, but for a variety of reasons games have to bust the block immediately or they're fucked forever. Indie games exist only on the fringes, their channels to success even narrower than those of indie film.

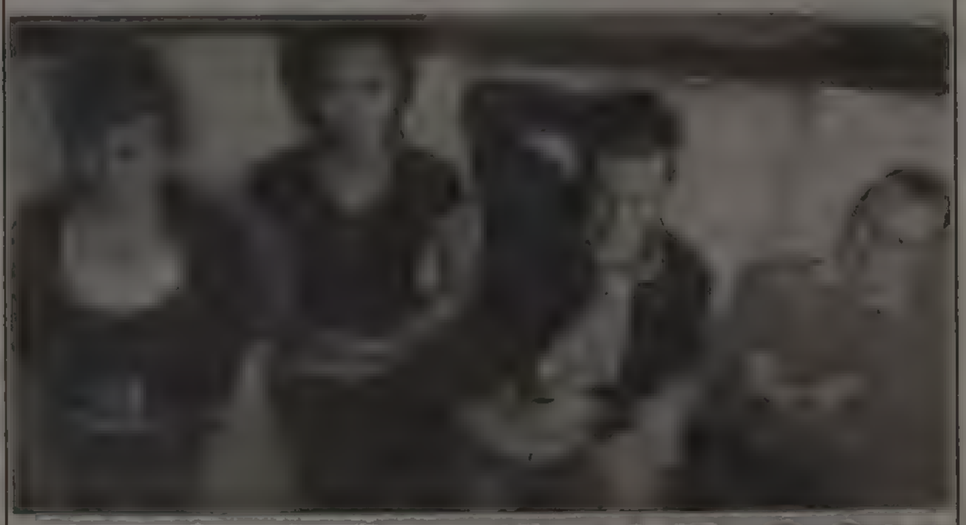
Exploding barrels, annual sports titles, wasp-waisted titracks, grimacing gunmen, mundane fantasy and juvenile writing. Videogames are pieces of shit, and that's the now and forever of mainstream gaming ... because it's all gamers want or deserve.



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BIG WHITE / 18
CANADIAN MEDALS / 20
SKI TIPS / 21

Diverse terrain means you can stay friends on a Panorama powder day

ANDREW DERKSEN / andrew@vueweekly.com



RIDE | PANORAMA

Do yourself a favour and get to **Panorama** this season. They've been getting heaps of snow this year, and it seems to just keep falling. Make life easy and stay on the hill. Bring your family, friends, sweetheart—whatever. They do have something for everyone, and there's so much to do, it could take a week just to check it all out. I wish I'd had that long.

I had two days and two nights. Not a long time, but enough. I kept checking the snow leading up to the dates of my trip. There were dumps of 20 cm, 25 cm, 15 cm, and I just kept crossing my fingers, hoping I would hit it on a couple good days.

There's a certain giddiness skiers and riders feel when it snows. You can pick them out in the city when everyone else is made miserable by the grey skies, shovelling and extra commute time. They'll be looking at the skies and grinning. Make eye contact with them. There'll be a twinkle in their eyes like a five-year-old looking at a pile of candy. And you just know—it's the snow.

If that's what it's like in the city, imagine my smile when I awoke the first morning and yanked up the blinds to see a sky puking big, soft, flakes. Take the twinkle in that five-year-old's eyes and multiply it exponentially. I'm pretty sure I spent a good portion of that morning giggling.

I couldn't get on the hill soon enough, and I just wanted to rip loops 'til my legs collapsed. That would normally have caused a bit of a problem, considering I was riding with a couple people that hadn't been on the hill in a couple years, and may not have shared my enthusiasm to the same extent. One of those people was my girlfriend. It's not a good idea to ditch your girlfriend on her first day riding in years.

LUCKILY, PANORAMA HAD me covered—because it was covered—everywhere. It didn't matter which one of the more than 120 runs we chose, the conditions were great. Panorama also has great treed skiing all over the mountain, which allowed me to duck in for some technical turns and pop out on the groomer later to catch up with friends. There were even a few times when they had to wait for me because I was buried.

Lift lines were short or non-existent even though it was reading week and with two high-speed quads I didn't have to worry about getting in enough loops. I didn't have much trouble riding 'til my legs collapsed, either. All the intermediate and advanced chairs provide long runs, and after taking Summit quad to the top, we had an immense 1 200-metre vertical drop to the village. From Summit, there were plenty of steeps, trees and snow for me, and my girlfriend was able to take a well-maintained cat track past the steepest parts and ride the bottom section of Roy's Run—her first black diamond. That was just the first morning.

STAYING SLOPE-SIDE at Panorama Springs made lunch comfortable and easy. It was pretty nice to have a full kitchen to whip up some sammies, and a living room and fireplace to warm up and dry out by. With a warm fire, some food digesting and a cold beer, there is always the temptation to kick back and relax for the afternoon.

If the conditions had been different, I might have done just that. As it was, I swapped to the ski gear, and the pleasant rental staff helped my girlfriend trade up for some more suitable equipment. We got a few more long runs in the gentle Sun Bowl and caught the last chair up Sunbird at 3:59. We hadn't expected to ride that long, but we were simply having too much fun. We still had plenty of time to relax and get to the hot tub.

Included in your stay at Panorama Springs is access to the outdoor pools, but if your accommodation doesn't have a hot tub (how many times have you regretted that), you can pay admission to the facilities, which include full change rooms, showers, and a towel service so you don't have to walk outside wet. They are easy to get to because everything in the village—hotels, condos, chalets, townhouses, pubs, restaurants and a village store, which is stocked with supplies you might have forgotten or run out of—is made to be within walking distance.

With two large hot tubs and a bigger, warm, hot springs-style pool, this was the busiest place in the village and it was easy to see why. Throughout the afternoon, the skies had slowly cleared, opening up a view of the valley to the west, where the sun slowly set, dimming into twilight as steam rose from the pools into the starlit, night sky. This was the kind of life I could get used to.

NOT MUCH COULD top that first day except, of course, the second. Somebody dialed up the big man upstairs and ordered some sunshine. I have plenty of highlights from this trip, but possibly the best one was lounging in the sun at the top of Panorama with some homemade chili and a beer from the cosy, wood-stove-heated Summit hut. It's known as a view of a thousand peaks, and under clear skies that doesn't seem an exaggeration.

With fresh snow from the day before and blue sky visibility, we were able to access more bowls and terrain

CONTINUES ON PAGE 19

A daffy isn't just a duck in this big, white Disneyland


Photo courtesy of Nicole Gretzmacher

When you name something entirely out of adjectives, you'd better be describing something remarkable.

While Big White could suggest a few other things—I cannot help but recall my last visit to an American supermarket—it's also a very fitting handle for the ski resort in Kelowna, BC, which offers 118 designated runs of downhill goodness, spread across some 3 000 hectares of terrain. These are accessed via 16 lifts, including the new Snow Ghost chair, a six-passenger high-speed lift and the new-ish Cliff Chair, which opened up two huge powder bowls.

To its marketers, Big White is "North America's Favourite Family Resort," offering thousands of ski-in/ski-out suites to suit all budgets, along with tubing, skating, carnival nights with fireworks, and a kid's centre that provides one-stop signup and outfitting for lessons and rentals, plus Nintendo and a climbing wall. Kids 12 and under ski free, youth 18 and under stay in the rooms for free.

To me, it's kind of like coming home. I learned to ski at Big White when I was 14. I took two hours of lessons (including the unforgettable "uh, class, that's why you should avoid tree wells") and then spent a harrowing day following my cousin Dave, who assured me that the black diamond symbol was essentially

RIDE BIG WHITE

meaningless. Looking back, I'm not sure why this didn't make me despise winter sports altogether, but a combination of youthful fecklessness and Big White's excellent snow quickly turned me into a skiing enthusiast.

Then life made me an ex-Kelownian. Returning to Big White after some two decades away gave me apprehensions of sentimentality: would I break down in tears? Would I be so moved at the sight of my old runs that I would feel compelled to pop daffies and twists, thereby burdening my daughter with the trauma of seeing her dad break his stupid neck?

LUCKILY, AND BEMUSING for me, I didn't recognize a thing at Big White. The shuttle bus from town let us off by a gondola lift of futuristic yellow cylinders that soar up to the visitor's centre, a Brobdingnagian log cabin. The surrounding village may have some claim to be intimate and compact—unlike, say, Whistler, the bars are within easy staggering distance of the hotels—but it all seemed jarringly, shockingly new.

At least the snow was the same. On the February day of my visit, there was one centimetre of new snow on a 212 cm base. After packing Sophie off for a half-day lesson, I met up with Shannon, one of Big White's team of volunteer snow guides. A former ski patroller, Shannon found us plenty of creamy-soft riding on the sides of trails, beside and between the trees.

The weather was also familiar, if not as pleasant. While only about -7 degrees (which must sound quite wussy to Edmonton readers), the wind blew the snow straight sideways. Snow melted on my cheeks, refreezing on my nose. The brisk westerly winds drove most of the customers to the east side of the mountain, where the runs tend to be easier. Though lineups looked long, the lifts were swift and we rarely spent more than a few minutes in line.

Though the day was chillier than I anticipated, the long runs and soft snow made for fun cruising. The storminess and flat light dissuaded me from pitting my aging knees against the black diamonds, so I contented myself with easy trails like Millie's Mile, and the nicely spaced glades around Black Forest. Shannon also found us some steep runs, which are much more mogul-y and therefore more interesting than the slopes in Vancouver, where I live.

At lunch, I met up with my daughter and with Jim Loyd, director of sales. When I mentioned that I'd learned to ski at Big White, he laughed, musing that he might have taught me since he was running the ski school in those days. Over a steaming bowl of Thai soup (something else we didn't have back then), he outlined Big White's amenities and increasing profile.

For example, the mountain boasts the Telus adventure park, an impressive freestyle facility with half-pipes, special terrain features and dedicated lift for those who enjoy their boarding upside down. Elsewhere, Big White is selling custom chalet sites (feathertopbigwhite.com), working with Greg Norman to develop a golf course, and serving as backdrop for Tom Green's snowboarding movie *Shred*.

But within all of this expansion, my Big White still exists. I found it at the Ridge Chair, on the west side of the mountain. There's a small hut-like structure there that used to be the main office; I suddenly remember the ticket girl patiently explaining to me that she didn't speak Japanese, and me patiently explaining that, if she would listen carefully, she might notice that I was speaking English.

On the lift, my head was swimming. All of a sudden, it was 20 years ago, 25: my favourite shoes are Vans, no one's heard of CDs, and we drink

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CANMORE INN&SUITES



Photo courtesy of Blair Ireland

Canadian beer, not microbrewed ale.

In the midst of my reverie, I felt someone tugging at my sleeve. It's Sophie. "Can we stay longer? I want to see the fireworks."

"Ah, no, we have to get back to town," I said. "But, hey. Have you ever heard of daffies ...?" ▼

PANORAMA

CONTINUED FROM PAGE 17

that we hadn't had time to explore the day before. Even after two full days of skiing, there are plenty of runs, chutes, and bowls at Panorama I would love to try. There are 2 847 patrolled acres, and I didn't have much chance to check out the impressive Taynton bowl or the whole eastern side of the mountain, which has loads of skiable acres that I only got a taste of.

If I'd had a week, I would definitely have checked out the alpine skiing centre and the snowmobile centre. I might have checked out the Bavin Glass Cabin to see some arts and crafts, and gotten a lesson at the Wolf Education Centre. If I was made of money, I would have taken advantage of the heli-skiing operation whose pad is right in the village as well. They really do have something for everyone, and pretty much everything covered. Still it's not hard



to be tickled with the two unbeatable days I had.

Yes, I got lucky. It's true that you might not get the weather or conditions I did, but this season at Panorama it's pretty hard to miss. As of the end of February, they had already reached their average snowfall of 479 cm, and there's still plenty of season left before mid April.

A single day adult pass is $69, which is much less than many resorts in the Rockies, and there are plenty of ski and stay packages for all budgets (check out panoramaresort.com). ▼





Easy Rider Snowboards - Skateboards

CONDITION REPORT

Local

Rabbit Hill – 60cm base, 5cm of new snow, all lifts and runs open
Snow Valley – 60cm base, 5cm of new snow, all lifts and runs open; conditions: excellent
Sunridge – 67cm base, no new snow, all lifts and runs open; snowboarding park open Friday evenings, Saturdays and Sundays

Alberta

Canada Olympic Park – 75cm base, no new snow, all lifts open; halfpipe, upper & lower terrain open
Castle Mt. – 99–315cm base, no new snow, 68 runs open
Lake Louise – 175–195cm base, 7cm of new snow, all lifts and 139 runs open
Marmot Basin – 125cm base, no new snow, all lifts and main runs open
Mt. Norquay – 140cm base, no new snow, all lifts and runs open; night skiing every Friday
Nakiska – 103cm base, no new snow, 5/6 lifts and 28 runs open; both terrain parks are now open
Sunshine – 200cm base, 24cm of new snow, all lifts and 107 runs open
Tawatinaw – 8cm of new snow, 24 runs open, Superpipe & Big Air Contest this Sunday

B.C.

Apex (Penticton) – 189cm base, no new snow, all lifts and 67 runs open
Big White (Kelowna) – 233cm base, 29cm of new snow, 118 runs open; night skiing Tue-Sat
Fairmont (Kootenay Rockies) – Base: very good, no new snow, all lifts and runs open
Fernie (Kootenay Rockies) – 237cm base, 32cm of new snow, 111 runs open; Salomon Demo Days this weekend
Kicking Horse (Golden) – 198cm base, 19cm of new snow, 106 runs open (subject to avalanche control)
Kimberley (Kootenay Rockies)– 175cm base, 11cm of new snow, 80 runs open; night skiing Thu-Sat
Mt. Washington (Vancouver Island) – 350cm base, 10cm of new snow, 60 runs open; Trailer Park Night this Saturday
Panorama (Invermere) – 84–139cm base, 7cm of new snow, 120 trails & bowls open; half-pipe is open and in great shape
Powder King (Pine Pass- northern BC) – 268–350cm base, 30cm of new snow; 41ft. of amazing powder per year!
Powder Springs (Revelstoke) – 148–295cm base, 30cm of new snow, 27 runs open; CAT skiing available by reservation
Red Mt. (Rossland) – 255cm base, 6cm of new snow, 6 lifts and 16 runs open
Silver Star (Vernon) – 155–208cm base, 13cm of new snow, 115 runs open; $5 Fridays
Sun Peaks (Kamloops) – 167cm base, 19cm of new snow, 121 runs open
Whitewater (Nelson) – 303cm base, 20cm of new snow, 14 groomed runs open; discover Backcountry Touring this Sunday
Whistler/ Blackcomb – 284cm base, 21cm of new snow, 81 groomed runs open, record breaking snowfall: 32ft (and counting) since Nov.1!

U.S.A.

Big Mt. (Whitefish, MT) – 234cm base, 13cm of new snow, 93 runs open
Big Sky (Montana) – 138–208cm base, no new snow, 3800 acres of open terrain on 150 trails
Crystal Mt. (Michigan) – 185cm base, 40cm of new snow, 44 slopes open
49 North (Chewelah Peak, WA) – 255–450cm base, no new snow, 28 (41%) runs open
Great Divide (Marysville, MT) – 75–100cm base, no new snow, 60 runs open, tickets just $20
Lookout Pass (ID–MT border) – 243cm base, no new snow
Mt. Spokane (northern WA)– 168–300cm base, 36cm of new snow, 45 runs open
Schweitzer Mt. (Sandpoint, ID) – 170–328cm base, 40cm of new snow
Silver Mt. Resort (Kellogg, ID) – 195–270cm base, 8cm new snow, 63 runs open
Sun Valley (Idaho) – 100cm base, no new snow, 45 runs open; world's largest computerized snowmaking system (645 acres)

All conditions accurate as of March 7, 2007

11211-106 St
Edmonton, Alberta
www.TheEasyRider.com

Alpine Canada's plan is working

HART GOLBECK / hart@vueweekly.com

RIDE | MEDALS

Alpine Canada Alpin is doing a lot more than just talking the game these days. They're executing a strategy for Worlds domination.

In October 2006, Ken Read (Alpine Canada CEO) and the ACA board developed a strategic plan for our athletes to achieve World Cup success leading up to and beyond the 2010 Olympics.

These types of plans usually reach for the stars; the goals tend to be barely achievable, but they look good and provide a basis to extract federal and corporate dollars to fund the program.

The first milestone set for the alpine team was 12 podium finishes for the 2006/07 season. Surprisingly enough this lofty goal was surpassed last weekend when François Bourque took silver in giant slalom and Emily Brydon grabbed silver in the ladies downhill. Coincidentally this is the second year in a row these two have medalled on the same ski weekend.

This season's Alpine Canada team now has 13 medals and the season isn't over yet. There are two full weekends of events remaining. The goal for next year is 14 podiums and it looks like we may surpass that ahead of schedule. Skiing is an extremely expensive sport and hopefully these successes will spur on corporate partners to help fund some of the local junior training programs that are vital to the continued success of our team. v

Stomp, shuck, drink, ski—but maybe not in that order

HART GOLBECK / hart@vueweekly.com

RIDE | HAPPY HOUR

Just south of the Alberta border, they truly understand the meaning of happy hour. At the Alpinglow Inn at Big Mountain Resort, they host Powder Hour every Monday from 4:30 - 5:30 pm, during which time the beer is free. Along with the beer, there are snow hosts that help you get acclimatized to the resort and it's expansive terrain.

At Schweitzer Resort in Idaho, they are preparing to host the Stomp Games from Mar 16 - 18. These games are a combination of rail jam, slopestyle and rider-x, culminating nightly in the heart of the village where a winch tow pulls competitors into a special feature.

At 49 Degrees North in Washington, they're ending the season with an all-you-can-eat oyster fest. On Mar 31 a truckload of fresh Blau Oysters arrives from the coast. Shucking begins at noon and the party goes on until the oysters are all gone.

And finally, the annual Mountain Festival at Jackson Hole Resort in Wyoming may be the busiest and wildest event of the spring. Snowmobile hill climbs, outdoor concerts with fireworks, new ski movie releases and daily mechanical bull contests in the village are just a few of the activities scheduled for the party from Mar 24 - Apr 8. v



The most important piece of equipment is your brain

SNOW | SKI TIPS

COLIN CATHREA
colin@vueweekly.com

Can you remember the first time you ever skied? It seemed foreign and uncomfortable, no? We all watched the better skiers glide seemingly effortlessly down the slopes. Then we broke through that barrier of apprehensiveness and uncoordinated spastic moves into the new realm of skiing. Really skiing. As you improved, that same group of good skiers improved, too, going from good to really good, and then how the hell can they do that?

Remember that skiing has no perfection. Skiing is getting there, not being there. Could this simple fact change the way you ski? I believe it can. Accepting your level of skiing as a place that you don't need to hurry through on your way to perfection can be quite liberating. Faults become simple facts, not crosses to bear

But don't mistake accepting where you are for settling for it. Not seeking perfection is not an abdication of seeking excellence. An ongoing process of learning, changing and improving is still essential. You can say to yourself things like "I think you're dropping your inside hand. Maybe that's why the tails are skidding."

Try thinking how the turns feel and how your whole body feels as it floats from turn to turn. Skiing is one of the most beautiful things you can do while you're here on earth. Try a more Zen method of skiing and you will not only be a better skier, but a happier one.

You're standing near the top of your favourite run on a sunny afternoon. A skier crests a knoll like a surfer on a wave. She grabs your eye and attention, and as she leaves your field of vision, a wisp of powder hangs in the air, and you think, "Now that is what skiing is all about."

Later the image replays in your head. You wonder what makes some skiers so much better than others. Is it just a matter of getting more ski days in and progressing along a continuum of skill until you "get there?" Maybe you have to jump into a new dimension or parallel universe. The answer lies simply in the way you think about it. ▼

The hills are alive with the sound of music

HART GOLBECK / hart@vueweekly.com

RIDE | ROCKIN'

Spring is just around the corner and for most ski resorts this brings on a bevy of rock bands to attract and entertain the faithful.

Castle Mountain Resort's three-week lineup includes the Alex Taylor Band, Blues Shift and the Travezty. The latter, a Southern Alberta-based independent rock band has released several albums. They will be performing twice on Sat, Mar 17, first outdoors at 4 pm and then again in the T-Bar Pub at 9 pm.

At Fernie Alpine Resort, the Todd Band will take to the Griz Bar stage this weekend. The Griz will continue to host weekend bands through to the end of the year, although the lineup hasn't been finalized.

One of the most popular clubs in Banff is the Rose & Crown. This weekend you can rock to Sonic Addiction, while Straight Faced Liars from Saskatoon pay a midweek visit on Mar 13 and 14, and !Bang returns for a one night gig on the Mar 17. The shows for !Bang are always sold out, so if you want to see them, you better get there early.

Another entertaining club in Banff is Wild Bill's. The Brent Lee Band and Tailgate are scheduled to perform over the next two weekends. Both are country rock bands and apparently the guys in Tailgate drive the girls crazy.

If a concert is what you're looking for, Tom Cochrane and Red Rider are performing at the Banff Centre on Sat, Mar 10.

In Jasper both Pete's Club and the Atha-B showcase live entertainment but you'll have to check out their lineup when you arrive in town. ▼





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Step off Jasper Avenue and into Saigon Givral

GRANT SQUIRES / grant@vueweekly.com

I was celebrating an unexpected day off due to extended workplace renovations when I broke down and dragged my sweetheart by the arm towards **Saigon Givral**.

"I've worked across the street from it for six months," I explained, "I've got to go now."

The humble signage and small stature of the store had always been compelling. A neon open sign buzzed as we left the grey downtown afternoon outside and went into the cosy eatery.

A golden cat, fashioned of purest plastic, beckoned and smiled just as we did. Hai, our hostess, also had a welcoming smile and was very accommodating in talking about her fare. The store was comfortable for non-claustrophobics; maybe only six by three metres, its walls were adorned with colourful oriental fans hanging alongside calendars and a cork bulletin board. A cooler with the typical assorted pops and juices took up a space on the east wall next to a fern and an intimate sitting area. The ceiling fan trundled overhead, wafting smells at us while we listened to Hai's recommendations.

VIET SUBS | MON - FRI TO 7 PM, SAT TO 5 PM, CLOSED SUN
SAIGON GIVRAL
11005 JASPER AVENUE

As we were there for subs, I went for the beef satay while my dear dining companion went for the veggie soybean chicken satay. At only $5.25 for each foot-long sandwich, we didn't begrudge the couple of minutes they would take to bake in the oven. The subs came on white loaves with mozzarella cheese—whole-wheat bread and extra mozzarella ran an extra 50 cents. Additionally, we requested six spring rolls ($3.95) along with a couple cans of pop to tide us over.

WE ENJOYED OUR starter while the mood was set by sounds of the '90s resonating from a small stereo behind the preparation area and a cooler humming softly. Two folding chairs stood on either side of a little black table looking out the front windows at Jasper Avenue. Fresh slices of pickled carrots with white onion mingled with pork and dry noodles wrapped in rice paper. The result was quite palatable spring rolls with a good balance between crispness and vegetable tenderness. Spring rolls are available to stay or to go, with a choice of homemade fish or plum sauce.

A good appetizer readies a person for a main course; when the subs came up, we were appropriately eager. Hai laid the open breads with our steaming beef and soybean chicken on the preparation counter and we set to the task of choosing between a moderate selection of additional toppings: bold cilantro (use sparingly, as cilantro can overpower other elements in the sandwich if your mouth is as sensitive to it as mine), fresh onion and cucumber, pickled carrots, hot peppers and homemade mayonnaise.

The heated buns were still soft and the amount of melted mozzarella spread over the meats was just

CONTINUES ON PAGE 24

There's Zen to the art of sushi-making

ELLA JAMESON / ella@vueweekly.com



I'm the first to admit that I don't know much about sushi. The terminology is unfamiliar and the preparation seems complicated, yet raw seafood is curiously erotic.

A friend of mine and his very pregnant wife met me and another friend at **Zen Shabu-Shabu Sushi & Grill** to give this newly established lair of Japanese cuisine a try. Zen is on the perimeter of Chinatown in the less trendy, less established McDougall neighbourhood. The exterior of the building is unexceptional, and the barrio downright questionable, but when we stepped indoors it was like entering a window to Kyoto.

On the inside, the restaurant was much bigger than I expected. Decorated tastefully in shades of brown, black and grey, it was serene and frankly Zen-like. The ceiling was decorated with box lighting and more than half of the tables were hidden in rooms separated by translucent shoji screens. The screens could be moved about to make an intimate room for two, or a space for up to 12 people.

We slipped off our shoes and climbed into our booth, sliding onto cushions meant to mimic traditional Japanese floor dining, without the traditional discomfort. It was cosy and private, so much so that a switch in our room allowed us to call for service when the need arose.

Throughout the evening, several different servers waited on our table; the first bubbly young lady brought us menus and offered to take our drink order. A pot of Japanese green tea ($1 each) was agreed upon, along with a few glasses of cold water.

I asked my friend and his wife, originally from Vancouver and longtime sushi connoisseurs, to give me the lowdown on sashimi, sushi and the tremendous list of variations. They explained that sashimi is the raw meat alone, sushi is raw meat atop rice, and maki is rice and raw fish rolled together in nori, a thin sheet of sea vegetable.

The seafood is flash-frozen to kill parasites prior to being prepared. He

CONTINUES ON NEXT PAGE

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cover $8

SAIGON GIVRAL

CONTINUED FROM PAGE 22

right. For a comprehensive taste test, we had tried out all of the toppings, which were laid into the sub with more attention and care than I was used to seeing at generic sub chains.

The beef was juicy and flavourful combined with the cheese, a hint of soy sauce and a touch of black pepper. A bit of cilantro, along with thin slices of carrot and other veggies, gave the sandwich a unique taste while maintaining the traditional Western sub style. It was almost a Philly cheesesteak sandwich with an Oriental twist.

As a meat-eater, I've always been skeptical of soy-based products resembling the textures and tastes of real meats. However, I've been surprised before and was once more while sampling from my sweetheart's veggie soybean chicken. While some faux-meats I've experienced in the past had a rubbery texture and bland taste, Saigon's pseudopoultry had tenderness and flavour comparable to the real thing. Combined with its complementary ingredients, it made a delectable sandwich.

The Saigon Givral experience was a positive one. No item on the menu was over nine dollars and all selections were prepared with care and from quality ingredients. Side orders of homemade mayonnaise, steamed rice and pâté are available, while a pack of 20 frozen spring rolls goes for $7. A to-go menu features subs and salads, as well as combination plates with prawns, grilled pork and chicken on top of vermicelli or rice.

The store's accessibility is a big plus—Saigon Givral is located only two blocks from Grandin LRT station, along Jasper Avenue bus routes and right across the street from my newly renovated workplace. The cosy eatery makes a delicious and convenient meal for under 10 bucks, perfect for someone on the run in Edmonton's (bustling?) downtown. ▼

ZEN-SHABU-SHABU SUSHI & GRILL

CONTINUED FROM PREVIOUS PAGE

told me of a friend who filleted a freshly-caught salmon and ate it raw, unwittingly making him and his friends very ill. You don't want to mess with roundworms, he extolled.

OPTING FOR THE all-you-can-eat sushi special ($23.95), he assured me that he'd walk me through everything as it came to the table. His wife chose the Teriyaki Beef Bento Box ($17.95).

My other friend and I decided to be adventurous and try the Seafood Shabu-Shabu for two ($35.95). Basically a Shabu-Shabu is a hot pot or, as my family would call it, a fondue.

The endless sushi special did have some limits on certain items, but basically my friend was able to order a sample of everything. Using a written order form, he began with 10 pieces of salmon sashimi and five pieces of surf clam. He ordered chop chop sushi, some California maki, a few spicy salmon maki and two spicy tuna cones. After placing his order he went about preparing a dish of soy sauce and wasabi for dipping.

While we anticipated our dinners, the server brought him a bowl of sunomono salad and a bowl of miso soup for his wife. The sunomono salad was a clear, cold vinegar broth with simple noodles meant to stimulate the appetite. The miso soup, made from soybean paste, was much heartier fare.

The bento box, one of the biggest I had ever seen, was the first entrée to arrive. It was loaded with tempura-coated peppers, carrot slices, yams and prawns. She had traded out the sushi for California rolls, so there were four large rolls of rice with faux crab and a small slice of cucumber. The platter sported a heap of bean sprout salad and a hearty helping of teriyaki beef atop a pile of white rice. Even eating for two, I didn't think she could finish the whole plate.

My friend had bet me that the more filling sushi and maki would come out first, allegedly a common West Coast strategy aimed at filling patrons up and potentially decreasing their capacity to gorge. He was wrong: they sent out the salmon sashimi and surf clam, perfectly presented atop long white platter. He owed me a coffee.

Finally, our tray of raw seafood appeared, along with a gas burner and a pot of bubbling shitake mushroom-laced broth. The amount of food crowding the platter was awe-inspiring. We had fish balls, mussels, squid, scallops, whole shrimp, salmon belly fillets, and a small head of napa cabbage.

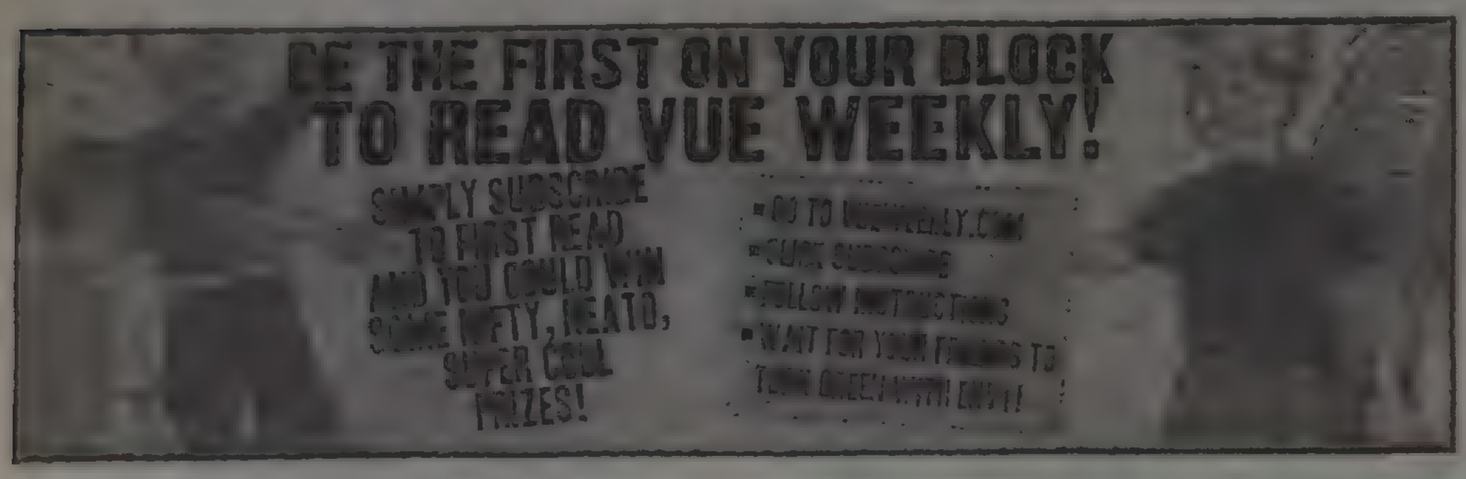
I started by gingerly dropping a single shrimp into the broth, and my friend threw in a few coils of squid. We were at first tentative, but it wasn't long before we were arguing over bits of flotsam, not sure who had initiated its demise. There was so much tender, fresh seafood to dip in the sesame and ginger sauces that there was no need to be so territorial.

I thought it strange that the seafood hot pot didn't come with any rice or salad, but that didn't seem to bother my partner. He was too busy boiling his mussels to bother with carbs.

When all the sushi was done, the bento box cleaned out, and 90 per cent of the seafood gone, we all agreed that ice cream would hit the spot. The soon-to-be-parents ordered a simple cup of green tea ice cream ($3.25), and my friend and I went for the Green Mud Pie ($4.95). The green tea ice cream was sweet, fresh and probably had phytonutrients that an expectant mother might need. The Mud Pie had all that goodness and a wonderful layer of cappuccino-flavoured ice cream as well. A cookie crumble pie crust made it well worth the extra buck and a half.

Although the price was higher than on the West Coast, my sushi-loving Vancouverite friend adjusted his pants and decided that he had enjoyed one of the best sushi meals he'd had since moving to Alberta.

His wife began contractions the next day and gave birth to a healthy baby boy two days after our dinner. It may be a while before they have another opportunity to experience Zen while dining. ▼





Look for great head in Jasper

SUDS! **GREAT HEAD**

JASON FOSTER
greathead@vueweekly.com

Skiing ends best with beer. This eminently social drink is perfect for gathering around a pub table or a fire with friends or assorted powderhounds.

But rumour has it that Western Canadian skiers are Kokanee drinkers and Jasper is a "Kokanee Town." What a waste! To find out if this is true, I challenged myself to find real beer in ski-crazy Jasper. Great Head headed into the hills to seek out the beer scene in one of our National Parks.

I began my search at the Whistlestop Pub. It had standard hotel lounge décor, with the nondescript tables and assorted beer paraphernalia on the walls. Kokanee abounded, but not much else. Eight beers were on tap. All of them were the ordinary big-brewers. The good news was the price at only $3.75 for a pint. I settled for quick Traditional Ale and headed to my next stop.

Immediately upon entering the De'd Dog Pub, I was more hopeful. It had an open, homey feel with wood paneling and faux brick walls, wood floors, dartboards and historical photos of Jasper.

They had nine beers on tap and an above-average selection of bottled imports. The bottles ranged wide to satisfy many palates, from Boddington's to Red Stripe to Kilkenny. Aside from the standards on tap, they added two notables: Guinness (the D'ed Dog was the only pub in town with Guinness on tap) and a beer that sent me scrambling to my research books to confirm its existence: Winchester Ale.

Winchester is a British ale, purported to be "a lightly hopped golden ale with refreshing flavour." Its flavour was anything but refreshing. All I tasted was corn and the dank, musty flavour of skunked beer. I opted for Guinness and received a well-pulled pint. The bartender knew how to pour his Guinness.



The last two stops were the treasures I sought, right next door to one another. The Downstream Bar is a hard-to-find basement pub that prides itself on offering good beers, and many of them. The owner loves his beer and strives to offer stuff no one else has.

The draught selection is average—highlights were Big Rock's hard-to-find McNally's Reserve and Sleeman. However, the bottled import selection shone with more than 20 beers, including Newcastle, Bass, Pilsner-Urquell, Boddington's, Guinness and even Leffe. The owner even apologized for the "poor" selection, saying some additional brands were out due to post-Christmas inventory problems. The highlight was the knowledgeable and affable staff

Finally, I visited Canada's only brewpub in a National Park, Jasper Brewing. It offered eight beers on tap, all brewed in the basement. Not all are classics, but each will appeal nicely to a sub-set of beer drinkers. Each had an honesty about them. Handcrafted with a creative touch and an eye to unique flavours, my favourites were the reddish-copper, balanced Black Pilsner lager and the pale yellow Honey Bear, a honey-infused ale with a delicate flavour, light body and fruity quality.

Arriving at the end of my quest, I smiled knowing I found some original and well-crafted beer without having to remove my ski boots and toque. **v**

drink. The JPL is a truly magnificent place, historic and stunningly beautiful. The main lodge is resplendent with cosy corners, comfy chairs and impressive adornments. There were two places to drink in the lodge—upstairs in the Emerald Lounge or downstairs in Tent City pub. Either way, the prices were not for the working classes (or the beer-reviewing class either). A bottle will set you back $6.50, and a pint $8.

As for the beer, little stood out. Don't be fooled by their JPL-labeled Athabasca and Algonquin Ales. They are just Big Rock's Traditional and Grasshopper dressed up in some JPL finery for twice the price.

Tent City did have Kootenay Mountain Ale, normally a pleasant, if unspectacular, brown ale made by a small BC brewery bought out a few years ago by Labatt. Sadly, the pint I received was the first one pulled in two days. This resulted in a flat, off-tasting concoction.

If the JPL leaves you too broke to afford pubs, wander over to the Jasper Wine Cellar. It hosted an impressive selection of import and specialty beers, including a long list of Belgians, a full range of microbrews and every Alberta brewery including Alley Kat and Wildrose.

FOOD NEWS! **DISH WEEKLY**

IT'S NOT JUST HOSPITAL FOOD On Mar 8, International Women's Day, 29 restaurants in the Edmonton area will offer an Epicurean Experience in honour of Lois Hole. While each will do so in a different way, every one will be raising money to donate to the Lois Hole Hospital for Women. Visit loisholehospital.com, click on Epicurean Experience, and plan to go out this Thursday for a meal with a heart.

THE "DELTA BLUE" PLATE DINER This Friday, the Blue Plate Diner's special is Louisiana-Style BBQ Ribs. This oven-roasted rack of baby back pork ribs are slathered in a spicy, Louisiana-style barbecue sauce and served with herbed potatoes and grilled vegetables for $24. I think there was a vegetarian dish, too—stuffed squash? Quite honestly, after reading about the ribs, I didn't bother reading any further.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vueweekly.com or fax 426.2889.

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Back off Boris; Catalyst unleashes existential *Frankenstein*

DAVID BERRY / david@vueweekly.com

PREVUE

THU. MAR 8 - SUN. MAR 25
FRANKENSTEIN
WRITTEN & DIRECTED BY
JONATHAN CHRISTENSON
STARRING ANDREW KUSHNIR, GEORGE SZILAGYI, TRACY PENNER, NICK GREEN, NANCY MCALEAR, SARAH MACHIN-GALE, TIM MACHIN, DOV MICKELSON
CATALYST THEATRE (8529 - 103 STREET), $16 - $21

"I feel like a guy who bought a new bike, rode it once then took it apart to figure out how it worked," explains Catalyst Theatre artistic director Jonathan Christenson on his latest writing and directing project, ***Frankenstein***. "It works and it's great, but can I get this back together in time?"

Though he was talking about restaging his sprawling, musical version of Mary Shelley's classic tale in Edmonton after a successful run in Fort McMurray, he may as well have been talking about undertaking the project of the play itself: Shelley's 19th century masterpiece is one of the most enduring bits of fiction ever put to paper, a landmark and prototype in gothic, horror and science-fiction writing that is nonetheless more famous for it's big-screen horror flick adaptations, with a hulking Boris Karloff scaring the townsfolk and mistaking a generation into thinking that "Frankenstein" is the name of the monster

To put up something that strikes more at the heart of the book, then, is doubly daunting: not only do you have to parse through Shelley's dense, allegorical text, you have to shake off the weight of a culture that thinks of a big, dumb, lumbering monster, an almost 180-degree turn from Shelley's original envisioning. Christenson admits that even he had trouble getting past the more popular view to something he could sink his teeth into.

"When it was first brought up [that he should try *Frankenstein*], I didn't think much of it, because of that cliché, Karloff, Halloween mask sort of connotation of it. I had never read the book," Christenson confesses. "Obviously there's a lot more to it than that."

FOR HIM, THE MOST welcome surprise of the text was the existential crisis of both Frankenstein and of his creature: far from a lumbering oaf, the monster is a sensitive, articulate soul vastly misunderstood by society and, most tragically of all, his creator.

"I think Shelley was really ahead of her time with the novel, in that she's anticipating these concerns that really dominated 20th century thought, that questioning who we are and where we came from and experiencing a profound disillusionment with our creator and the world around us," Christenson explains. "Really what she's getting at are deep, human fears about being ostracized, not belonging, not having anyone around you who cares whether you live or die. The horror of the story is our own horror at the idea of being a monster."



It should be no surprise that Christenson is attracted to those kinds of big, universal ideas: Catalyst has made a name for itself in his tenure on grand, mythical productions, from *The Blue Orphan* to *The House of Pootsie Plunkett*.

For Christenson, *Frankenstein*—whose alternate title, of course, is *The Modern Prometheus*, giving some indication of Shelley's big ambitions for the book—fits firmly in that fantastical vein, both because of the story and the pop cultural baggage it carries with it.

"We do like to do that sort of adult fairytale, that kind of gripping, grand project that doesn't just let you take it intellectually, but sort of forces you to live with it, which I think this definitely is," he says of *Frankenstein*'s place in his own oeuvre.

"All the expectations help that, in some sense, because you're not just examining a solitary figure: people are going to have expectations and ideas of what it should be going in, which you can play off of while you're creating something new, and that's only emphasized when you have something with such different connotations attached to it." **v**

Even after five years, Inglis still feels *The Enchantment*

STEPHEN HUMPHREY / stephen@vueweekly.com

PREVUE

MAR 9 - 25
THE ENCHANTMENT
DIRECTED BY HEATHER INGLIS
WRITTEN BY SANDY PADDICK
MUSIC & LYRICS BY DALE LADOUCER
STARRING CATHY DERKACH, MELISSA HANDE, LAURA OLAFSON, LAURA RABOUD, FARREN TIMETEO, MURRAY UTAS, ALISON WELLS
LA CITE FRANCOPHONE (8627 - 91 STREET), $19 - $23; MAR 24 (FUNDRAISER) $33

Heather Inglis draws out the word "musical" when she says it, as if she's skeptical about each syllable. Somewhere during the course of trying to create an original piece of theatre from scratch she ended up with "a new Canadian musical" on her hands

As a live theatre director who formed her own by-the-project company (Theatre Yes) to concentrate on experimental new works, Inglis is understandably concerned that people might think she's doing something along the lines of *Wicked*, or the recent unnecessary *Phantom* remount

"I'm always scared of the word musical, because I don't want people to see lines of dancers kicking."

The Enchantment is a little saucier and a little more gothic than your average straight-to Broadway musical. Based on a 19th-century poem called *Goblin Market* by Christina Rossetti (which was suggestive enough to be reprinted in *Playboy*), the play [illegible] on projected visuals, exotic choreography and some very un-Tolkien, sexed-up goblins to bring this mysterious [illegible]ocative poem to life. And songs. The show has songs.

Chapman stick master Dale Ladouceur was originally brought in to create atmospheric music. The play that Inglis wanted to develop needed a magical, otherworldly atmosphere, which music would help achieve.

"I had originally thought she would provide soundscapes," recalls Inglis, who didn't want to say no to ideas in that early stage of the process, "but her response to the poem was to actually write songs, and all of a sudden it became a musical."

Inglis even had musical theatre actors curious about auditions from across the country. ("Not a lot of musicals are created in Canada," she acknowledges.)

THIS FAMOUS POEM by Christina Rossetti, younger sister of pre-Raphaelite painter Dante Gabriel Rossetti, is a work of unexpected sensuality for the mid-19th century, especially from the pen of a young woman who refused six marriage proposals because her suitors were not up to her radical Anglo-Catholic standards.

In the poem, goblins sell a young woman magical fruit that sickens her with passion and leads to unmaidenly acts such as licking sticky fruit juices from her sister's body.

"It's a pretty luscious, sensual piece, and the language evokes a sense of eroticism that's pretty carefree and pretty Dionysian," Inglis says, "and really based in a feminine homoeroticism that I don't think is that common in the period."

With lines like "She sucked until her lips were sore" and "She kissed and kissed her with a hungry mouth," you might figure something's going on.

In 2001 Inglis had assembled a team including costume/stage designer Brian Bast, Ladouceur, a choreographer and a handful of performers to invent a new show. Before that first meeting, Inglis had been impressed by productions from various countries she'd recently seen at the World Stage Festival in Toronto.

"All of them had one thing in common," she recalls. "The work that they were presenting was not work that they created in three weeks. They had engaged in processes that were quite long—like two years, and there's no question that the sort of work that was being presented was superior to almost anything I'd seen in Canada."

Inglis set out to organically grow a piece of theatre, "spending a long time with a core group of artists feeding into a particular idea." Still, she had no idea that she'd be at it for five years.

Inglis settled on *Goblin Market* as the basis for this new work and found a team who were enthused by the poem's strange charm. The team's initial offering, under the umbrella of Theatre Yes, was an impressionistic movement-and-music production called *Halfway House: The Goblin Market*, resulting from months of brainstorming, in 2001.

That performance was treated as one stage in the process. The collaborators, including Inglis—who interned at the Shaw Festival—got caught up in other projects.

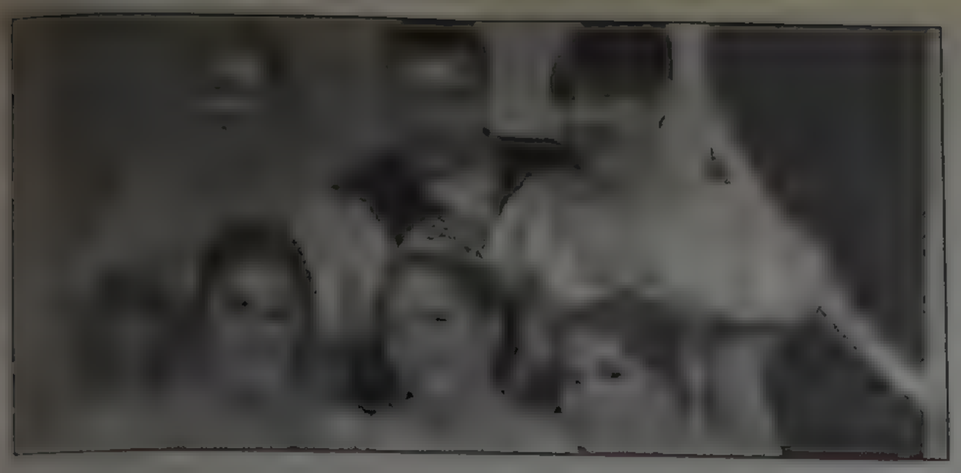
By 2004 the *Goblin Market* play was back on track, this time with playwright Sandra Paddick, among the collaborators. Paddick had a background in writing for collaborations, and also a really interesting voice in terms of finding the rhythm and the sexuality and the fun of the goblins in a way that was very unpredictable.

As the play gathered text and narrative, visual and musical ideas that were there so early in the process, remained essential.

"What's been interesting about the production is that once again some of the ideas about story have come from other artists that aren't writers." Script issues were being fixed by special effects people like filmmaker/installation artist Tim Folkman.

"[Folkman] comes and listens to a workshop reading of it and goes, 'You know, this is a visual scene. They're talking about all those things, and really we just need to see them.' Or the costume designer comes on and goes, 'Why does she wear the costume at this point?"

CONTINUES ON NEXT PAGE



There'll be trouble with *Five Women Wearing the Same Dress*

CAROLYN NIKODYM / carolyn@vueweekly.com

By the time any woman hits 30, she's likely had the "pleasure" of taking part in at least one wedding as a bridesmaid, and has at least one hideous, unwearable dress buried in the back of her closet.

She's also witnessed the end of at least one friendship, as there's always some sort of weird rivalry that goes on between women at a wedding.

It's into this murky water that playwright Alan Ball (he also wrote *American Beauty*) wades into with ***Five Women Wearing the Same Dress***, PETS Productions' offering for the International Women's Day Committee's annual play.

It's also something of a move away from the group's usual production of *The Vagina Monologues*.

"We decided as a committee that we really needed to do something different," offers co-director Stephen Liley.

"And they always focused on the negative," other director and co-star Leann Hubick adds. "I don't want to say 'negative,' but negative aspects of being a woman: domestic violence, rape ... there's so much more to being a woman."

"Liberation," Liley says.

"Exactly," agrees Hubick. "And celebration."

"It's nice to see a feminist show that isn't man-hating and that's written by a man," Liley concludes.

BALL'S PLAY, AS THE TITLE suggests, is the story of five women who are bridesmaids. During the wedding reception, each finds the need to escape the festivities, and while they are all quite different, they are all connected by one fact: they all hate the bride.

In trying to put these five different characters together—from the fundamentalist to the lesbian to the raging alcoholic—there is a danger, of course, of the whole exercise seeming contrived, of the characters being stereotypical. But it's a danger that both Liley and Hubick have thought through.

"Every character written is an essential stereotype and it's what you do with it," Hubick explains. "It's when you find the real moments in the show and the real moments in what you're doing, and if it's not honest, it's going to come across as not honest. My character could be described as the crazy drunk woman, but she's so much more than that; there's so many other things to her. You can feel her heart break."

"I think it's because it's such a strongly written script that none of the characters are really, really stereotypes," Liley adds.

This year, the production of the play will be raising money for Women Building Futures, an organization geared to helping women get into the lucrative construction industry and away from minimum wage work.

As Hubick sees it, the organization epitomizes the positivity that the Women's Day Committee wants to highlight. Instead of focusing on the victimization of women, the group hopes to underscore what woman can do.

And a step in the right direction might just be to burn all of those hideous bridesmaids' dresses. ▼

PREVUE

THU, MAR 8 - SAT, MAR 10 (8 PM)
FIVE WOMEN WEARING THE SAME DRESS
DIRECTED BY STEPHEN LILEY, LEANN HUBICK
WRITTEN BY ALAN BALL
STARRING HUBICK, JENN MUIR, NICOLE MOELLER, RHANDI NEAL, SARAH DOYLE, ADAM THOMPSON
TRANSALTA ARTS BARNS (10330 - 84 AVENUE), $25

THE ENCHANTMENT

CONTINUED FROM PREVIOUS PAGE

The show has been able to acquire up to $80 000 in funding, partly from the participation of its co-presenters Workshop West and Azimuth Theatre. This isn't Broadway production dollars, but it is sufficient for an inventive team to create the complex, sublime world of *The Enchantment* onstage.

"It's not a simple story," she continues. "There's a lot of different elements. It's quite complicated—and as a result the breadth of collaboration and the openness to that process. I think it's been really fruitful, and allowed it to be deeper and richer than if one person had just sat down and wrote it."

Even if it took five years from start to finish. If, in fact, this latest incarnation of the show means the job is actually finished. ▼

Changing the good cop-bad cop formula can be a *Hard Sell*

DAVID BERRY / david@vueweekly.com



Grimy, tobacco-stained fingers stub another filter into an overflowing ashtray. A single light dangles just overhead, haloing the victim with clinical, invasive, pure white fluorescent light. Beads of sweat on everyone's forehead as two gnarled, spitting veterans roll up their sleeves and lean in on the puke in front of them. Chairs get tossed, the hapless patsy bounced between good cop and bad cop like a rag doll's ping-pong ball. If it's true that prime time television shows almost five acts of violence per hour, it probably also shows about three police interrogations, and that might just be the *Law & Orders*.

It shouldn't come as a surprise, then, that Mark Stubbings and Dave Clarke's first reaction to playing police officers in Craig Baxter's swirling interrogation-room drama ***Hard Sell*** was to bust out some classic hard-line cop questioning behaviour.

"I love those police scenes, where they're leaning on the guy, trying to make him crack," admits Stubbings with a wide-eyed smile. "When I was first reading the script, I was just thinking, 'yeah, this is a boy play with guns, and I'm going to get to come in and toss a chair ... '"

"Yeah, they were ready to turn into them yelling, you know 'you-want-the-truth-you-can't-handle-the-truth-aghhhh,'" interrupts director Trevor Schmidt. "I just said, 'Okay, guys, you can't do that. You have to find something else.' Then when we did, it got a lot more interesting and exciting."

GOOD ON SCHMIDT FOR reeling in the Hollywood reaction: as fun as busting some balls can be, to play Baxter's dizzying morass as straightforward prime time drama wouldn't just be missing the point, it would be almost impossible. What starts as a seemingly simple questioning by old-school near-retiree Filth (Clarke) and earnest upstart Pig (Stubbings) quickly evolves into a hands-full two-hander as the two attempt to solve a murder mystery by role-playing it out with half the facts and a full-blown rivalry.

"Just figuring out who I'm supposed to be when I say a line is trouble," says Stubbings with a laugh. "When I swear at him, is it actually Pig saying it, or is it one of the characters he's playing? Or is it just me, because I'm angry I'm not exactly sure who's supposed to be saying it?"

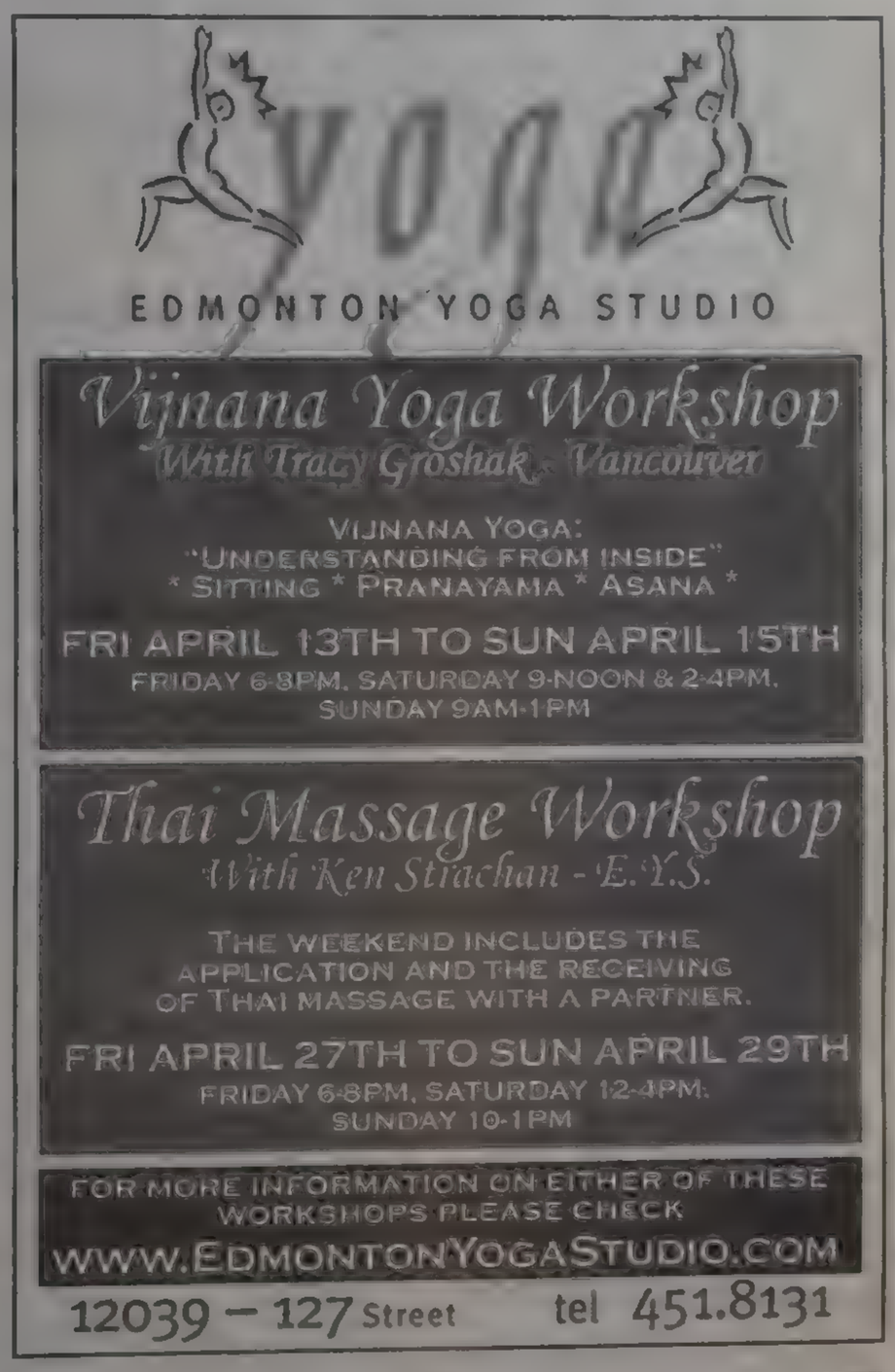
"There is a lot of that for us, never mind the audience," agrees Clarke. "I don't know if I would say it's complex, but maybe dense is the better word. You're trying to figure out not only what's going on, but what exactly the characters are figuring out, or trying to figure out, too. And I'm not even sure if we've got it figured out, yet."

"Well, they're working entirely in hypotheticals, they're going through all these possibilities of what could have happened, but the instant they decide to go one way, not only do you have this other way which you're putting aside, you have all these other things on that hypothetical path that could be happening and you have to figure out why one of them wants it to go that way," continues Schmidt, almost breathlessly. "The whole time, you're asking yourself, 'Now, is this what they think happened, or is that what actually happened, or is this just what is happening right now? What's the reality of what we're seeing?'"

"You know, it's really nice, actually," says Clarke, pointing his finger towards the middle of his forehead "because it makes your brain pulse right there." ▼

PREVUE

FRI, MAR 9 - SUN, MAR 18
HARD SELL
DIRECTED BY TREVOR SCHMIDT
WRITTEN BY CRAIG BAXTER
STARRING DAVE CLARKE, MARK STUBBINGS
THIRD SPACE (11516 - 103 STREET), $15 - $18





Discover the sketchy haunts and hands of David Cantine

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

REVUE | TO MAR 17
BLACK AND WHITE THINKING
BY DAVID CANTINE
LATITUDE 53 (10248 - 106 STREET)

"It represents a lot of coffees drunk, eh?" Although David Cantine is known more for his colour-saturated, geometrically pristine paintings than for his profligate ways with hot beverages, a glance around the gallery forces one to agree with him. Plenty of coffees—and maybe harder stuff—have been consumed as he's drawn his way through cafés and music joints in Edmonton "arrondissements."

The postcard-sized drawings Cantine methodically generates as he and his wife check out blues and country bands at Honest Muirs and New West Hotel or grab a cup of java at coffeehouses like Leva, Tesoro or Starbucks have been gathered in a gallery setting for ***Black and White Thinking***. Rather winsomely, they're grouped according to a uniting locale or incident—a certain direction at Leva, or de-peopled stages with instruments—in homey photo collection frames.

"I really like to show a provenance," he notes. "When you draw, you need to emphasize something—capture the glint of instruments or those things suspended from the ceiling at Starbucks. Those are fun to draw."

These shards of verité create a mosaic of Cantine's life and the city around him. Being used to viewing the brittle gracelessness of new money clutter in this gluttonous boomtown, it's surprising and bizarre to see mundanities like Starbucks' pastry case treated with the charm and regard Cantine brings to them.

His style has a decidedly retro Left Bank feel; the equivalent of rose-coloured glasses—sad and neglected places are rendered chic and neutered corporate spaces are made cosy through Cantine's pen and pencil. You can see the artist's experimentation with different approaches to the same urban vista. The line is thick and bold on one; a restrained lilac washes another.

"Sometimes I make the inelegant elegant, and vice versa," he agrees. "I've been drawing for 45 years. Painting is hard, hard work, but there's nothing I like better than drawing. It's just pure pleasure.

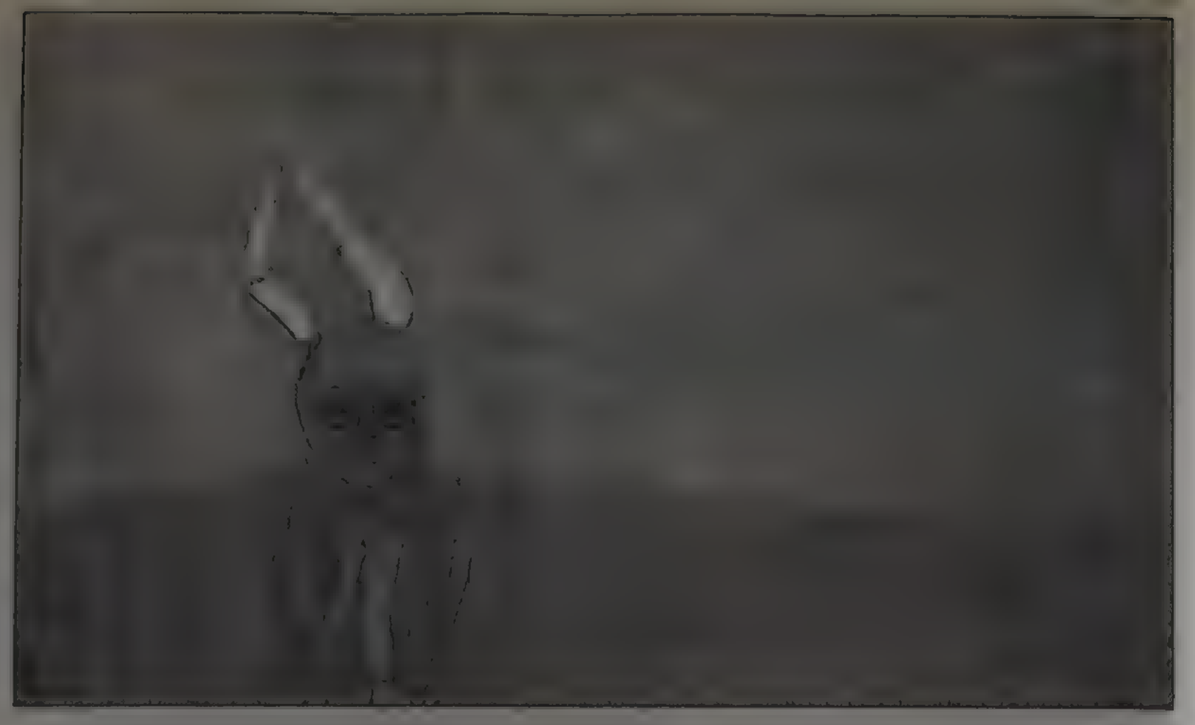
"You know, I ruin as many as I finish," Cantine adds. "There's a tendency to overdraw. Most of us artists face that. We baby our pictures way too much. When a drawing is done—move on."

INSTEAD OF WORKING a drawing to death, Cantine prefers repetition and multiplicity. The other half of *Black and White Thinking* is comprised of the drawings he's been doing of his own hands since 1966.

"Their immediate availability and the complexity of hands make them the perfect model. I'm not interested in a photographic approach, but very interested in conveying 'hand'," he explains. "The point is not to be anatomically correct, but to look at the idea of 'handness.'"

It's an almost architectural approach. He demonstrates how he revisits his hands by rotating them, gesturing, laying them flat and folding them, pointing out planes and vectors, the moment that a hand that was palm down gains dimensionality and where it becomes convex.

"Sometimes I take the palm and put fingers on backwards," he laughs. "Really, after 10 000 of these, you get very sure of where you are going at the end of pencil." v



Here They Are holds a portrait of the artist as a horned dude

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

REVUE | TO MAR 17
HERE THEY ARE
BY NATALIE DANCHUK
LATITUDE 53 (10248 - 106 STREET)

Natalie Danchuk's oddly sweet and goofy portraits of her non-familial tribe are crafted with a great deal of whimsy and heart in colours that could be nicked from a Mediterranean candy shop.

"There's not a lot of texture," Danchuk admits of the pieces in ***Here They Are***, which preserve a deliberate, usually matte flatness in order to clear a path for other aesthetic and emotional concerns. "Colour is what I'm really drawn to, and some pencil."

Livid coral, peach, aqua and other intense hues lend the works a youthful hallucinatory glow, like a happy childhood dream recalled by mnemonic associations. It's a poignant counterpoint to the figures' isolation within the environments Danchuk created for them on salvaged wood pieces.

"I like putting a main figure in an empty space," she ventures. Beyond the visual effect, she appreciates the resonance of the isolation within each piece being balanced out by its place within the show, surrounded by friends in the same metaphorical boat. "You know when you have this shit day and feel totally alone, but your friends are going through it too?"

Danchuk readily concedes the work is sentimental. The environments she places her subjects in have more to do with their inner lives than actual settings, although there are elements of reality—usually a couch, cigarettes, and evidence of alcohol—as she tends to draw friends when they're hanging out.

"It starts from a random drawing and I have an initial Idea for each painting," she says. "The figure is the focus but they're not sitting in this blank space—I add something that has to do with time and place or mood of the sitter. After that it's a series of spontaneous decisions."

PRIVATE CYPHERS LURK in the background, too: flies, uniquely sculptural trees, telephone poles, flowers and frequently birds, resting on or near a head.

"The birds are like these little nagging reminders of adult life," she sighs.

Two of the portraits deviate from the rest. One has a twosome instead of a lone figure.

"They're roommates and inseparable," she laughs, adding that it made sense to treat them as a unit.

The other is a self-portrait, Danchuk lurking among her friends.

"That horned figure is kind of an alter ego," she reveals. "I made this stupid hat one Halloween and I still wear it sometimes when I'm feeling funny. I like it when people have a sense of humour about themselves." v

Die-Hards find out that love hurts, even when you have an honour-system bar

DIE-NASTY | **DIRTY LAUNDRY**
JOEL SHACKMAN
dirtylaundry@vueweekly.com

Everyone was all keyed up over the upcoming Nazareth concert. Hotshot Dwayne Minsky got so excited he punched through a ticket window and ended up losing so much blood he fell into another coma. Team owner Ty Knotley was able to snag enough tickets for everyone—which Captain Derrick Belvedere Capilano later swiped. He traded most for nosebleeds so he could pocket the change; maybe he wants another red satin shirt.

Cheryl Oogachakka didn't mind, however, as the new seating arrangement was outstanding; she stood out, sitting in good standing, seated with Skeets, the Die-Hards' commentator. You see, Cheryl had recently been arguing with her husband Hogie (about moving to LA), and earlier Hogie watched Skeets burst into his house with a boner, talking about how horny he was and how sexy Cheryl was, in her yellow ensemble, matching scarf and plaid green pants. So everyone enjoyed the show.

And Jamie Majors-Capilano, Derrick's finest trophy, kissed Make-A-Wish reject Sad Pop, then her husband, then both of them at once, then Sad Pop again later and Doris Excellente, then Sad and Doris together. That last one was because they were all locked in the Coliseum's detention room for smoking dope at the Nazareth concert.

They were all locked in the Coliseum's detention room for smoking dope at the Nazareth concert.

Team minority owner Ty Knotley was under a lot of stress, but at least he made one decision: telling Jean Hammond he loved her. Was it her new pink skirt and lace shirt? Or was it the fact that the Masked Mauler, Ty's old tag-team partner from Stampede Wrestling, showed up claiming half of the hockey team was owed to him (turns out Ty's Burger Barons were backed with Calgary wrestling money).

Coincidentally, Ty's ex-wife Diane was just starting to think of him as her husband again, but she's pondering promiscuity as an alternative to altruism anyway. That, and self-convinced medium Doris Excellente has just predicted that disaster awaits Diane should she remain with Ty. Could this prediction have anything to do with Doris's husband still missing and unaccounted for? And Doris's steamy history with Ty himself?

On another note, nothing can cheer up Dwayne's father, Burl. He got really stressed out after Dwayne fell into that second coma, and it came out during this time that his wife left him. The Masked Mauler did his best to console Burl, but poor Burl kept drowning his sorrows in Laurel's honour-system bar.

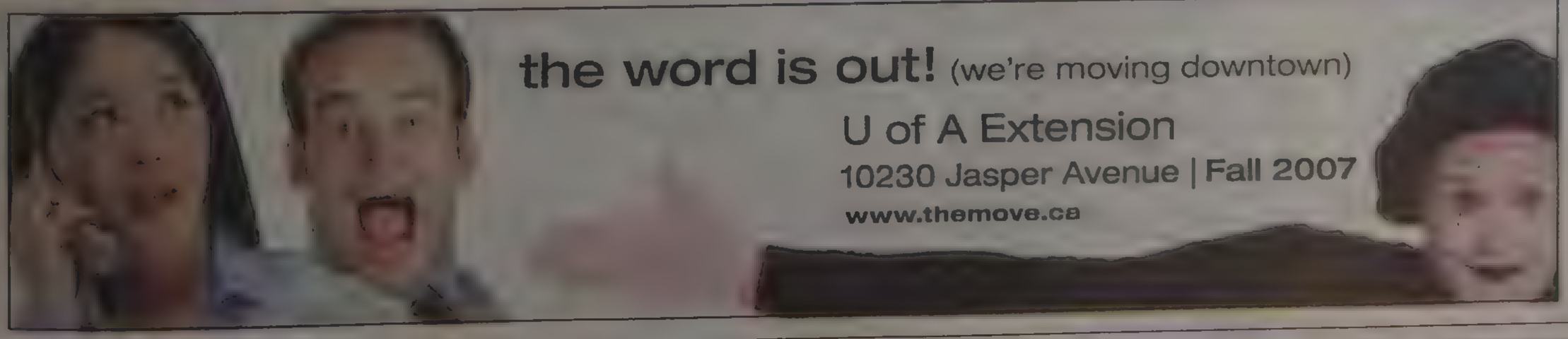
It might be hard to gauge what's going to happen to the Die-Hards next week. v

VUEWEEKLY

EDUCATION 2007

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A visit to the Provincial Archives promises some good ol' fashioned dust-ups

BRYAN BIRTLES / bryan@vueweekly.com

LEARN HISTORY

If you have ever had to write a history paper that deals with primary sources and didn't know how to get started, or perhaps you just wanted to see exactly what was going on around here a hundred years ago, then the Provincial Archives is the place go.

Since 2003, the Provincial Archives of Alberta has been housed in a beautiful new building on Roper Road. Inside, and open from 9 am to 4:30 pm Tuesday through Saturday, is the Sandra Thomson Reading Room with plenty of skylights to let in natural light, a high vaulted ceiling and plenty of desks with plug-ins for laptops.

Along the walls of this circular reading room are binders and card catalogues, which will help the archivist on staff to track down the documents or photographs you'd like to view. Once you've chosen what it is you'd like to see, you fill out a slip of paper and give it to the archivist. She'll head behind the reading room to the vaults to find it and bring it to you within a few minutes. Then you can turn on your desk lamp and get to work.

The vaults behind the archives are divided into three categories; regular, cool and cold. What goes into each vault is based on what the artifact is made of. Maps and documents can stay in regular storage while audiotapes are usually kept in cool storage. Cold storage is used for some of the more delicate and flammable nitrate films.

All of the vaults have a sophisticated sprinkler system in case of fire, which turns on only when a fire is detected, not just in case of smoke. The sprinklers are also vault specific and one sprinkler engaging will not automatically set off the other vaults' sprinkler systems. This is important because, somewhat ironically, the water from the sprinklers would damage the artifacts to the same extent as a fire would.

PRIOR TO 2003, the Provincial Archives of Alberta was housed near what is now the Royal Alberta Museum in Glenora. Although the archives have their very beginnings in 1906 when the Provincial Library was founded, it was not until the mid-1960s that a separate archives building was built

Opened in 1967, the original archives building was funded through a Confederation Memorial Grant program. Various small archives had existed all over the province, including a significant amount at the Legislative Library, and most were moved to the new building

As might be expected when a government department is basically set up to be a team of professional pack rats, space eventually ran out At first, the archives sent collections to be warehoused in various locations, but eventually the need for a new building became glaringly apparent. The new 11 000-square-metre building was built thanks to a grant from the Alberta Centennial Legacy Project.

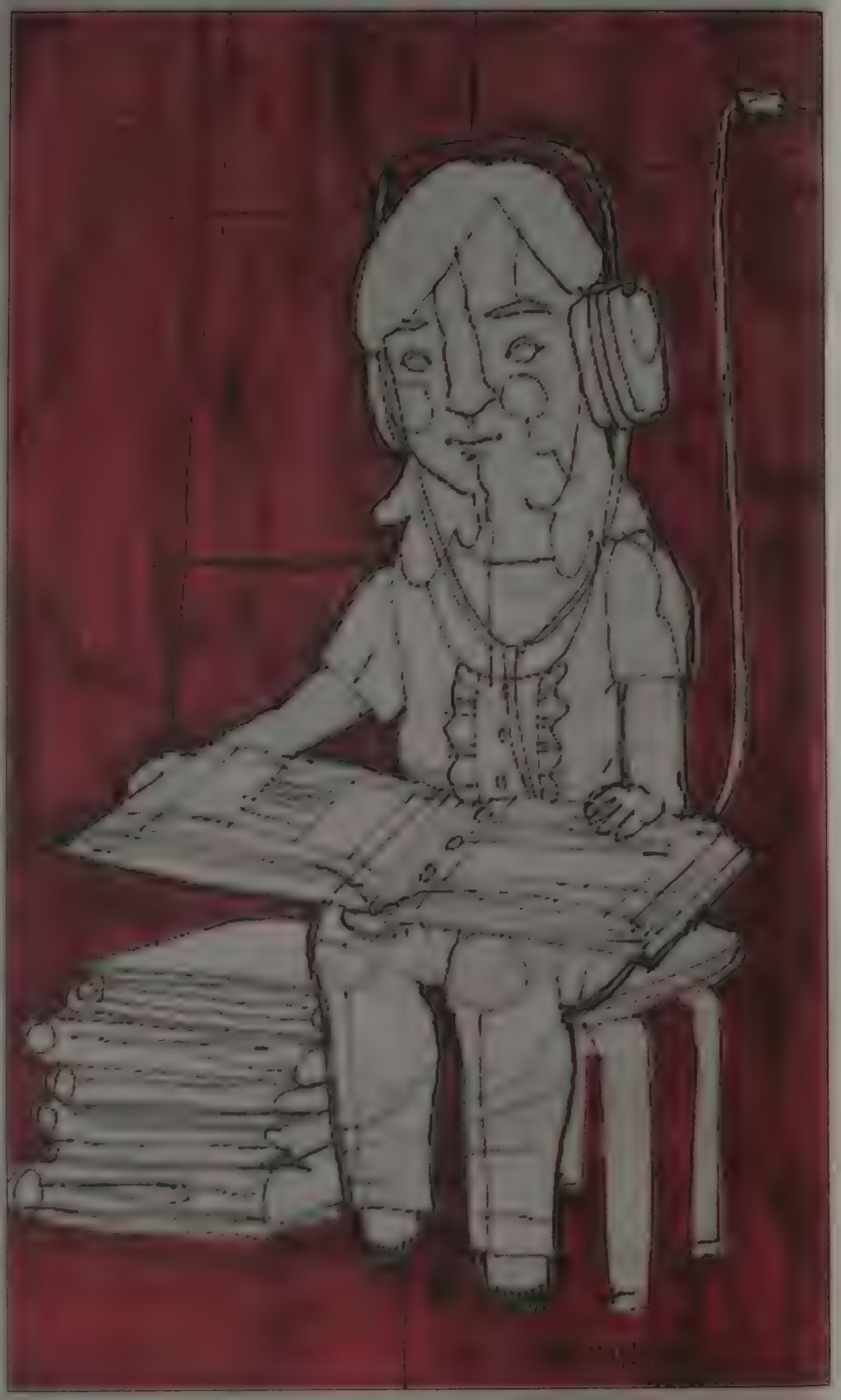
The archives has million of records and photographs for you to look through. If your family has been in the province since the homesteading days, you could look up their records and follow their movement all throughout the province. Each small town is well accounted for through birth, death and marriage certificates, land sales, colourful local histories and many other records. Each former provincial premier has a personal archive that documents their tenure in office and is a great resource for students of history. Or if the more intimate history from the bottom is your thing, there are plenty of diaries and journals that document the lives of everyday people.

The photographs are numerous and show the growth of cities and towns all over Alberta. From the early beginnings in Ukrainian or Mennonite settlements all the way up to the present day, it is easy to visually examine the progress we have made. Viewing a photo that looks north on 106 Street downtown in the early part of the 20th century, there is the now sadly burned out Arlington Apartments, a dirt road, what looks like telegraph lines and hardly anything else. There are no skyscrapers, no automobiles, nothing to even hint at what was to come.

The Provincial Archives also has a darkroom onsite and reprints of the pictures can be obtained for a small fee designed to cover costs Many of the pictures are so intriguing that you'll find them employed as decorations in hotels and restaurant lobbies across the province

PERHAPS THE MOST interesting thing about the Provincial Archives is that they are not just interested in documents and photographs of politicians and important businessmen, but love to get their hands on whatever you'd like to give them. Your personal photos, diaries, journals, documents and anything else you can think of can be donated and will be catalogued and preserved beside those of Peter Lougheed and Harry Strom. You can even put a restriction on whatever you donate that it cannot be opened for a certain number of years, just in case you did something you're embarrassed about or something illegal. Ralph Klein put a 15-year restriction on his records, but I'm sure that was just protocol.

Altogether, the Provincial Archives of Alberta provides an invaluable research tool to students of history, or anyone searching for their family's roots in this province. The building itself is gorgeous and a pleasure just to be in—which provides relief from some of the dustier things you have to touch if you're a history student. **v**



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OPEN HOUSE Sat., March 10, 11 am – 3 pm

It doesn't have to be about the destination when the journey takes you where you want to go

TRENT WILKIE / trent@vueweekly.com

LEARN TO LEARN

It seems that education is wasted on some people. After a recent *Maclean's* article claiming that more than half of Canada's student body cheats or has cheated, an ominous cloud is cast over educational institutions nationwide.

To a large portion of students, education isn't about learning; it's about getting that diploma or degree, then that stereo, then that truck. This doesn't apply to everyone, though. Especially not to Neil Mikalonis.

You may already know who Mikalonis is without actually having met him. If you go to MacEwan College, he is the tall and slender 22-year-old that can be seen skip-running through the halls with Telsa coil-like exuberance. He doesn't talk much or have any piercings or tattoos or wear his identity on his t-shirt. Mikalonis sticks out because he is authentically unique. Mikalonis has autism. Or at least, as far as he knows he does.

Education at the post-secondary level is a gift for Mikalonis. Through MacEwan's College Connection program, he is auditing classes. This means he is involved in person but not for accreditation. He is doing this because he loves knowledge, plain and simple.

"I'm going to the lectures, just for the sake of learning," Mikalonis states as he rocks rhythmically. "Basically I sit in the class and listen to the lectures and that sort of thing. Learning is important to me in some degree, I mean, I didn't like high school. I didn't fit in with all the tests and stuff."

This is enough for him. To just be in the class and in a learning environment that suits his needs and tastes. With his high-school days behind him, he hopes that post-secondary education can offer him a different type of learning experience.

"I want to keep my mind occupied by learning new things," he explains. "A degree is not really my goal. A degree is only good for jobs I can't do. I can't work full time. I get antsy and I need my recreation hours. I like learning about things I'm interested in and also to meet new people, that's my motivation."

SCHOOL IN ANY SENSE of the word has never been easy for him. A self proclaimed loner through most of high school, Mikalonis was obviously different. Mentally though, Neil is whip smart. He is a writer and loves history and studying weather. His current fascination is infectious diseases. Mikalonis was never in any special needs classes and was mainstreamed throughout high school. Although his marks have never been terrible, there was something else going on.

"In junior high, there was one class I fell through 'cause I got stressed and really frustrated, I don't really know why," Mikalonis says after clapping several times. "That year my anxiety suddenly skyrocketed for some reason, probably puberty. I still have anxiety but not that bad. Prior to that, I could write a test in room with other students but after that, no way."

Mikalonis rocks in his seat and is extremely excitable and loves to talk about the things that interest him. He also has a hard time understanding social cues both verbal and nonverbal. He has his faults, which he openly accepts, but he also has perspective. He knows that the world around him may perceive him differently, but that his views are just like ours.

"If people say that high school is the best years of your life, don't believe it," he says, standing and sitting several times. "It's a bunch of baloney. And with school, people should just try to learn. Negativity is one of my weaknesses and patience is not one of my strong suits."

Like all of us, Mikalonis has his personal challenges. He can perceive them, but like us, that doesn't mean he can explain or master them.

"I had trouble going into stores because I was scared I was going to steal something," he elaborates. "I wouldn't do that because I'm not a thief, but my irrational anxiety made me think that. I am better with stores, but now it's the same with tests. I'm afraid of cheating even though I never cheat."

ACCORDING TO Deborah Barrett-Jardine, there isn't much out there for a mature special needs student after high school. Barrett-Jardine has a PHD, is the president of the Autism Society of Edmonton Area and is the mother of Anthony, who like Mikalonis, has autism. Soon Anthony will be finishing high school, leaving him with many questions and few answers. At a time when most parents are looking forward to their child's high-school graduation, Barrett-Jardine is perplexed. Getting a post-secondary education as a mature special needs student isn't easy.

"It's the transition to adulthood," Barrett-Jardine explains. "Ordinary kids get NAIT or SAIT and have several years before they are expected to take their place in the adult world. But just when Anthony's ability to focus and learn and integrate is becoming strong, school ends for him and the system is done with him. The minute he turns 18, he is out."

Organization and regulation are comfort zones to most people with special needs. School is one of those things these people become dependent on as a place that is consistent in their lives. Most just want a structured learning environment in which they and their peers can grow. There is no social status; there is no cheating.

"There are many disability groups to who the last day of school is the end of their lives," Barrett-Jardine adds. "This is not just a handful of kids with autism. They are crying out



to learn and they aren't going to say 'I've paid my tuition, now give me the right mark.' This is a very rich province And if we can't take care of our disabled people who want to learn, what hope do we have? I think there is something to be gained by incorporating those with special needs. Although some people can't communicate well, that doesn't reflect on their intelligence. Most of these guys just want the responsibility; they just want to make a contribution

With education being the ever twirling ball of change and challenge, there really isn't much to do except try to make it better by being a part of it. It can mean a million things—either autodidactic or institutional learning. You would just hope that it doesn't become another industry forced to focus on capital rather than conscience

"I think of my last year of high school and how I didn't want to be there," says Mikalonis as he stands and sits several times. "Now, the major difference is that I want to be there. I'm not sure if kids at Grant Mac take their education seriously, I can't say either way. With tuition being so expensive you would hope that they would do that. I would assume so because of how much they have to pay to do it." ❤



Information Session

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JOEL SEMCHUK / joels@vueweekly.com

LEARN | BIG APPLE

Tired of being shuffled from venue to venue surrounded by a large, increasingly stressed-out group of package-deal tourists, spending 137.36 minutes at the next guidebook highlight before being herded into a bus and dragged to more of the same—but love travelling?

Well, for 14 years now MacEwan has offered a very unique course: **one week in New York City** ... with a motif that appeals to free spirits who fear package deals and the terminally schedule-bound alike.

"[The trip is] for independent-minded people—we build a framework but people are free to pursue their own interests ... it's a successful structure," says Brenda Philp, manager for the Continuing Education Centre for the Arts

While Philp has travelled to New York every year for 14 years with MacEwan, she has been in the Big Apple more often than that. She explains that her course was designed by the Fine Arts department in order for students to get a chance to experience New York's vast offerings of culture

"The idea came about because travel is such a great learning opportunity," she explains. "And we go to New York because it offers so much theatre, music, visual art, architecture, food."

Indeed, as Philp (herself a seasoned globe-trotter) puts it, "that city has it all!" The course exists only to set people off in the right direction, not tell to tell them where to go.

Of course, for the untravelled neophyte, New York can appear to be a vast, complicated island of peril, but Philp's course provides enough structure to ease the initial apprehension while still remaining as open and unplanned as a camping trip.

"We organize activities for the first three days. We have two options every day," Philp explains. And then once the initial culture shock is toned down the trip becomes less rigid. "As the week progresses those who are independent become comfortable with the transport system and strike out on their own—break into smaller groups. Everyone is doing something different."

SALLY BISHOP DIDN'T even want to go to New York, and she has horrible memories of her one structured package deal to Los Angeles in 1984.

"You're only as fast as the slowest person," recalls Bishop, and she isn't much into museums, so a package deal to New York would have seemed like a tough sell. The tradeoff was some old friends in the Big Apple, so Bishop braved it in 2006. "I do have to say that I loved the trip, and I thoroughly enjoyed the week over there; it was just incredible."

Bishop's praise is pretty much par for the course of every other trip to the city—Philp claims 14 successes in a row.

Since Bishop wasn't being pushed through Manhattan in a mad scramble to cram as much experience as possible into one week, she availed herself to Philp's spot-on arrangements only when she wished to do so

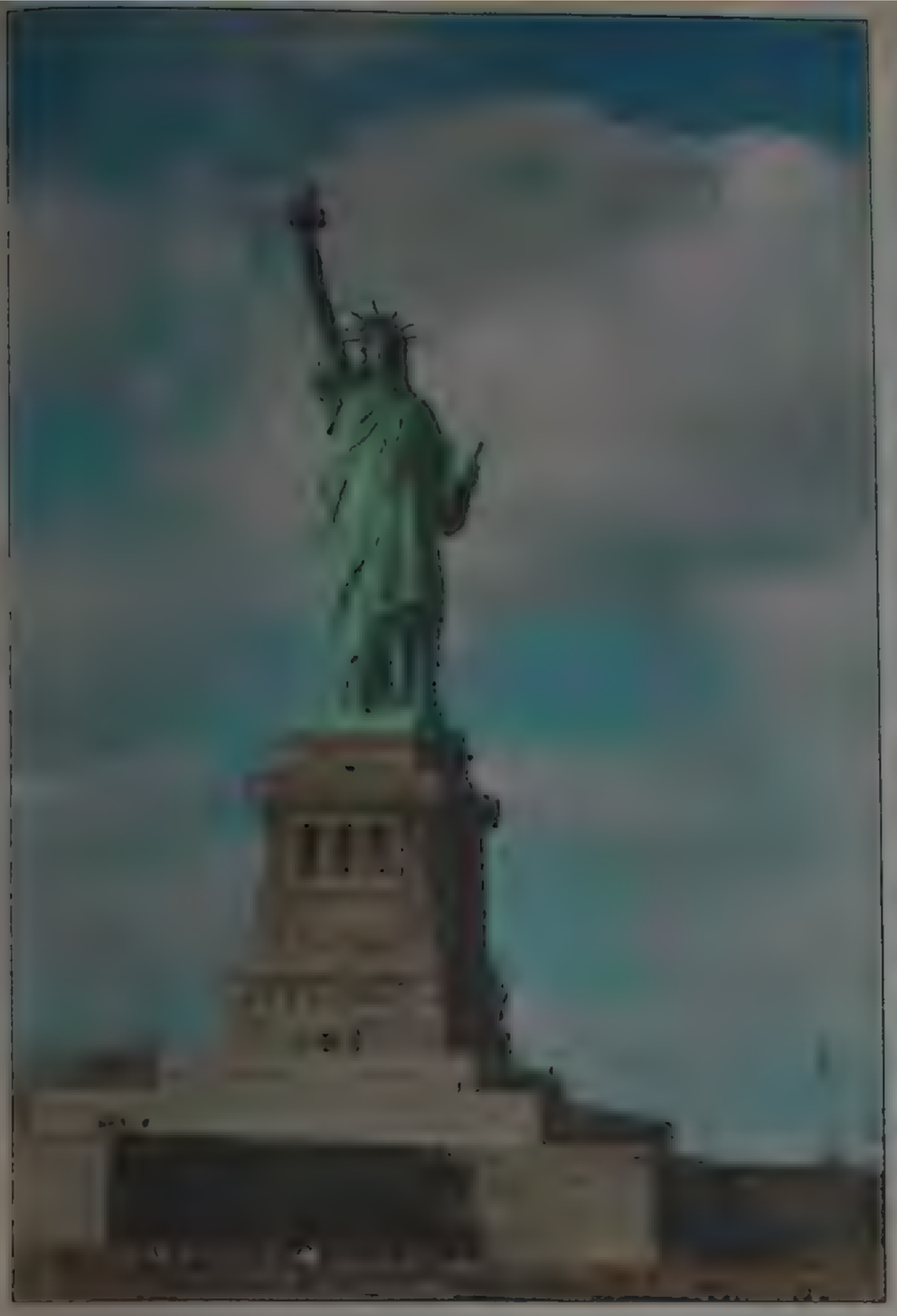
"You could do whatever you wanted," Bishop says. "And they had three or four things organized."

Basically, the course's framework exists to assist you in your personal tour of the Big Apple: Philp tells the travellers where the subway goes, but not when to take it. One example of when Bishop toed the line and followed the group was when they took a bus to Harlem for dinner, and that was still a good time.

Every year, the course has sheltered the travellers at Leo House, a Catholic-run hostel in Chelsea. While Bishop saw *Spamalot!* on Broadway and walked through Central Park, it's an old story that the best places in New York can be found in corner cafés and basement playhouses. And Leo House is no different; there's phenomenal food a short walk in any direction.

"There were really good delis in the

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whole area—anywhere you went you could find a deli," remembers Bishop.

THIS KNOWLEDGE MAKES Philp's experience so palatable; her own experience in the Big Apple has left her with a sound knowledge of the best off-the-brochure spots.

"They took us to a small basement conservatory, a bar," Bishop says. "And they had jazz players there, and they took us to a couple of places which we would have never found on our own."

Most package deals wouldn't go to warehouse, Fringe-like playhouses that are casting tomorrow's next big names.

It's true that no matter what kind of direction your artistic passions flow in, New York has a place where you can experience awe-inspiring versions of it, both professionally and casually. After 14 years, Philp has perfected her methods to a point where an artist's independence is respected, even encouraged.

"When students go on the trip," Philp explains, "you can't deny it's an enriching experience and obviously they bring the experience back into their work projects."

And since the course is non-credit, there's no pressure to actually create anything while in New York, and there's not even a final essay or wrap-up project—there's nothing official in structure. Although there is an informal, memory-saturated dinner. And Sally Bishop is thinking of going back. She even went to one museum in New York, a clothing and textiles museum, but only because she was in the garment district anyway.

This year's trip left on Feb 18 (the deadline for registering for next year is in late November) and there can be no doubt that, as with all previous years, there were no problems, complaints or bad times this time around.

"Nobody's ever complained," beams Philp, and why should 2007 be any different? It's fairly difficult to have a bad time in New York. ▼

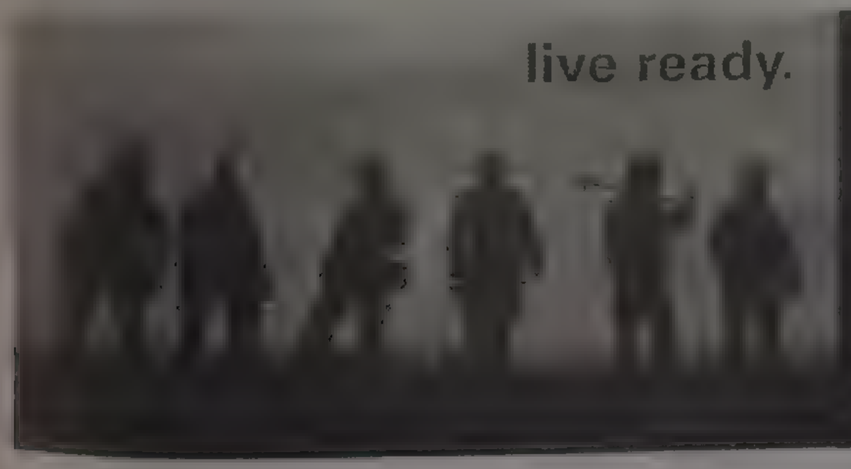


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NAIT's academic upgrading programs open doors to post secondary education

In September 2000, 25-year-old Kristina Mullen was at a crossroads in her life.

With her marriage at an end and a single parent of an 18-month-old, she says she "had no post secondary education, no career, and no home of my own."

Mullen had always been interested in interior design, but didn't know if she could handle returning to school full-time, especially with an active toddler to raise. So, after some investigating, she enrolled in the Winter Accelerated Pre-Tech program at NAIT (January-April) as a test to see if she could manage life as a full-time student while managing a household and family.

"A tremendous amount of information was packed into those four months, but I was driven to succeed. In fact, when the semester was over, I could barely wait the four months of summer break to start my program. I already knew I wanted to be an interior designer, but the Pre-Tech program allowed me to be successful as a student no - matter what program I took.

"The teachers were fantastic. They want to teach and they want their students to learn. They develop different learning approaches for each individual. One instructor, in particular, gave me the encouragement I needed to continue. When I was exhausted and filled with guilt about leaving my young child everyday, I was rewarded with praise and commendation... and that kept me going. Those four months in Pre-Tech taught me time management, study skills, and 'quality over quantity 'for so many things."

After graduating in 2003, Kristina has worked for an architectural control firm, and as an interior designer for a design firm. She has recently started with Capital Health in Equipment Management Services and is branching out to do some of her own residential design work.

"I've gone from questioning my life and its career path, to a confident, educated, and talented career woman. I strive for excellence in my life as a designer, as a perpetual student, and as a parent. I am constantly striving to better my life and that of my family. Pre-Tech opened my eyes to recognize the way I absorb information and allowed me to see what was always there in myself. I have my own home, a rewarding career in my chosen field, and a balanced life. Pre-Tech started it off."

Eric Papsdorf, Program Head, Pre-Technology Program, explains that NAIT offers a series of academic preparation courses for people wishing to enter the college, technology or business streams. An aboriginal Pre-Tech program starts in July with small classes and 40 weeks of full-time study



to qualify students for most of NAIT's post secondary programs.

"The upgrading programs are a dress rehearsal. Students learn how to carry a full load of courses before entering a post secondary technology. They are delivered in two-17-week semesters, or in an accelerated format like Kristina's.

"The programs appeal to people who didn't complete high school, have been out of school four or five years, those wanting a career change, and others who are not really sure where they want to go."

He says there are about 300 students each year in the various preparation areas. Out of those upgrading students who apply, about 80% of the students get accepted into the post secondary technology of their choice.

"Our instructors are excellent...they want to see the students succeed and there's a lot of one-on-one. Many people who've started out in one of the preparation programs are very successful. It's a door opener into a higher education that prepares students for successful careers."

Another former student, David Shields, had been servicing photo copying machines and video game equipment before deciding to attend NAIT. Following an open house, he became interested in the Biomedical program but says, "I soon realized that not having been in school for the previous 17 years and having been a bit of a daydreamer (especially in courses like English) would have left me at a severe disadvantage

"Upon further investigation, I came across the Pre-Tech program and decided that the courses offered were what I was looking for to upgrade my skills and to relearn how to be a student."

He was accepted into the Biomedical program, and is now fully employed with a great career repairing and maintaining imaging equipment in Prince George and surrounding area. In fact, he recently returned from two weeks training on mammography equipment at the Siemens plant in Erlangen, Germany and is scheduled to attend a number of other courses in the near future

"Attending the Pre-Tech program was one of the best decisions I made second only to retrain in Biomedical Engineering...The additional time allowed me to ease into the school environment and mentality without the additional jolt of dropping into the very intensive Biomedical program cold. I attribute much of my academic success to the Pre-Tech program and would recommend it to anyone who has been out of school for a number of years, or who does not have the marks to enter their program of choice."

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Yellowknee proves big plans don't have to fade with adolescence

MURRAY SINCLAIR / murray@vueweekly.com

LEARN | UPGRADING



"When I was 17, I had all these plans," says Melissa Yellowknee, recalling how she wanted to become a music teacher when she was in high school.

"But I lost focus. Now I'm back on track."

Yellowknee is in her third year at the University of Alberta, with new plans to become a counsellor to junior or senior high students.

A member of the Bigstone Cree Nation reserve, the aboriginal woman was born in St Paul, but grew up mostly in Edmonton.

She moved in with her brother when her parents left for the northern Alberta hamlet of Wabasca to start up a video store.

"I was just starting high school, and I wanted to stay in Edmonton," the student says.

Yellowknee was only six credits away from finishing high school, but got distracted and dropped out, taking jobs waitressing at cafés and fast-food restaurants.

The hardships of those low-paying, unskilled labour jobs provided lessons, but getting unexpectedly pregnant gave her a harder look at reality.

The then-20-year-old moved up to Wabasca to work at her parents' store, until the baby was born.

Yellowknee finished her high school in 2001 with upgrading courses at a northern-based college campus in the hamlet, before getting pregnant again, something she had planned.

The next year, she took a pharmacy technician position at the Bigstone drug store, learning on the job.

In another job-shadowing experience, working with the music teacher at Wabasca's public elementary school, Yellowknee found she did not want to pursue such a career.

"I wasn't as musically inclined" as she thought, says the student.

Her third child came in January 2004, and that fall, she enrolled in the college again, taking university transfer courses towards her current career focus.

"It was a good start, being back in school again," she says of the courses.

"I got used to writing."

She ended up majoring in psychology, with a minor in native studies, which will be followed up by post-graduate work in education.

Yellowknee says that she wouldn't mind going back to Wabasca or working in a small, aboriginal community, which inspired her choice of minor.

It's interesting to know the issues affecting natives and what effects they have in school, she says.

"I hope it will benefit me to help other people."

YELLOWKNEE HAD TO return to Edmonton in May 2005 to take a particular psychology course at the U of A, only to find it was made available in Wabasca that September.

After another year at the hamlet college, she went back to the university to take a mandatory second-language course in Spanish.

"It's a beautiful language," she says, recalling her high school friends speaking it.

"I could have taken Cree, but I wanted to do something different."

Yellowknee went home every weekend, and while her husband took care of her three children during the week, she found being separated from her family a lonesome experience.

While she spent much of her life in Edmonton, she gained a new perspective after six years in Wabasca.

"There's a better sense of community there compared to the city," she observes. "You don't really know your neighbours [in Edmonton]. It's pretty intense to move here."

Yellowknee moved her family to the city last September after getting accepted to the third year at university and will have to stay through her education studies.

A financial help is the $1 500 Alphonse Beaver scholarship, named after the late Wabasca man noted for his interest in history, given to the student by an oil company.

Bigstone Education administrator Doreen Calliou called Yellowknee a good role model, pointing out how she juggles being a mother of three with her school studies.

But the student points to her own mother, who studied at Blue Quills College and the U of A when Yellowknee and her siblings were quite young.

Ruby Yellowknee also became a teacher and taught at the Bigstone band school for a while when the family video store was just starting up.

"She's my motivation. If she can do it, I can do it," she says.

Yellowknee credits her mother for always doing something helpful, like babysitting her children when studying for final exams taxes her time.

While she has survived and succeeded, the student acknowledges things may have been easier had she not dropped out of school and delayed starting a family.

"I could have been done [high school] when I was 17," she acknowledges. "I want to help kids in school and make them realize it is beneficial. It will help them and help the community."

But Yellowknee added that she does not want to judge, hoping to tap into her psychology education to learn how to listen.

"Sometimes, all someone needs is someone to talk to." v

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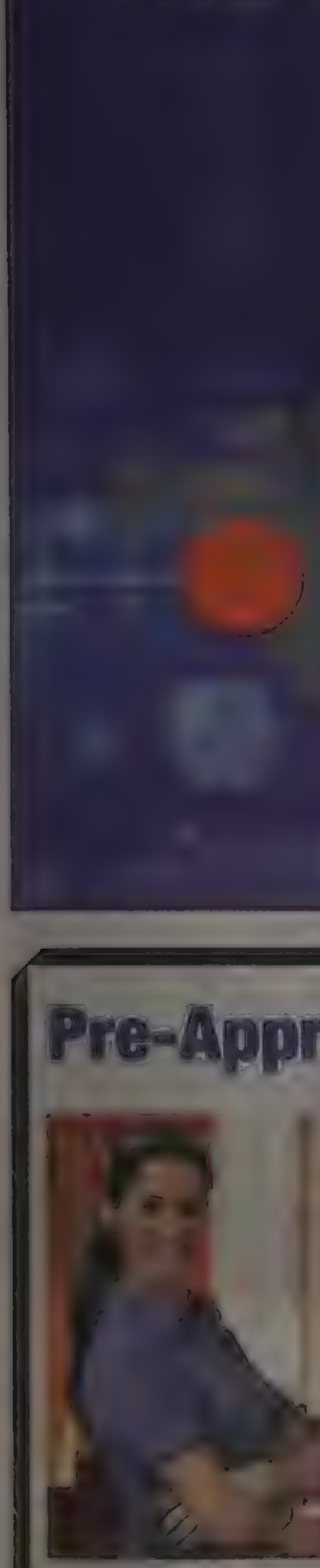
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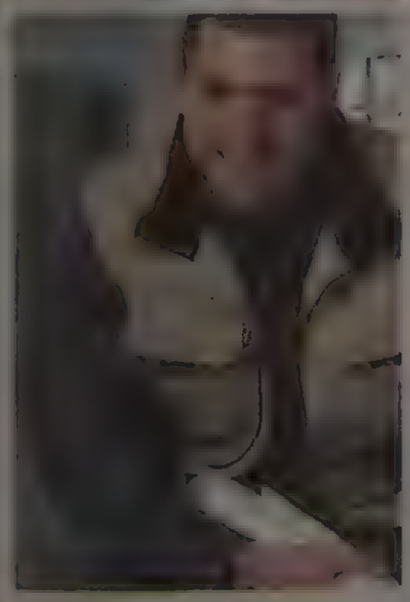
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Del Rio frames her film studies lectures perfectly

JONATHAN BUSCH / jonathan@vueweekly.com

LEARN FILM

'Come on, Jonathan," Del Rio says. "Take the picture, we need to get going."

I've met Professor Elena Del Rio for a brief interview in the early evening, which she's agreed to at short notice. We've scheduled it right before both of us must head to the lab screening of *Kiss of the Spider Woman* for her Film Studies 314 class that she teaches at the University of Alberta. I'm trying to take a photo of her that she likes, but one after the other, she isn't content with how she looks. I suggest taking a couple photos while she introduces the film in front of the class; she agrees, because we don't want to be late.

"Film theory is not a static thing," she told me earlier, "It's more growing and evolving. For me, it becomes independent from the institutionalized label, 'film studies.'"

Del Rio has taught at the U of A since 2002, and this semester, has just returned from a sabbatical during which she was writing her first book. A petite, energetic woman with a sharp stare and pixie-like hairdo, Del Rio is a memorable figure in the department. She came from the University of Northern Colorado, as the head of the film studies minor program; before that, she studied under Vivian Sobchack at Berkeley in California. This year, she's teaching two courses: Film and Representation of Women and Modern Film Theory. I'm enrolled in both.

In our interview, I ask Del Rio about how she first became interested in film studies.

"I realized I had been a lover of film for a long time," she begins, "without being very involved in it. My intention was to do a PhD in English. I took a



couple of courses by chance, Feminist Film Practice and Ideology and Dis-[illegible]."

Del Rio found learning psychoanalytic film theory, which was rather trendy, made certain latent feminist ideas surface that she wasn't quite aware of.

"I really enjoyed it," she says. "When I went to Berkeley, I kept going with it and and totally forgot about studying literature at that point."

Her film research as a professor has brought her further from simply regarding cinema as part of merely an academic or intellectual field. "I find it hard to separate it from real life. When I think of good cinema, the idea that it is fictional is a bit of a myth. The more I work, research and teach, it crosses over and helps me discover something about life."

LAST FALL, DEL RIO finished a book on the theories of Gilles Deleuze and performance in film.

"It's called *Powers of Affection*. It's about how [Deleuze] relates to the way the body behaves in the cinema in terms of gesture, movement and dance. There are behaviours of the body that interrupt the logical reasoning of the narrative."

The famous Silencio nightclub sequence in David Lynch's 2001 film *Mulholland Drive* is an example to which Del Rio refers.

"What Lynch does in this film is he takes away any subjective or objective anchors [which is] very much tied with classical Hollywood and the realistic development of events," she explains.

"In the Silencio scene, we don't know why the tone changes so drastically, from the two women [Naomi Watts and Laura Harring] being happy and having started a love affair, then this woman [Rebecca Del Rio; no relation, I think] comes on stage and starts crying. We have no idea where this incredibly affective moment emerges from. Precisely because its reason is taken away from us, by disturbing the realism, the affect grows intensely."

I RECALL WHEN Del Rio taught these ideas as part of a lecture in the winter 2006 semester. We were shown the clip, and then encouraged to pass around ideas about how it should make the audience feel. Several of us felt the theories to be fairly abstract, and difficult to wrap our minds around. But Del Rio demonstrated a lot of patience and determination for us to understand; by the end, it was very rewarding.

"What I expect [from students] comes first and foremost with their attitude," Del Rio says. "I like students who come to class because they understand they can learn something for themselves as human beings, not just in terms of getting a degree. It's a question of discovery. If you have the right attitude, that's all I expect."

Later, at the screening, I take some photos of Del Rio lecturing in front of the class. They all turn out far too blurry; she waves her hands a lot when she speaks. I'm also trying to catch what she's telling us about the film, as her introduction provides several tips for what to watch for during the screening. In fact, it's valuable to keep an eye on her lively responses during the film as well. She'll likely cry at the funeral conclusion of *Imitation of Life* or scream when the alien grabs Tom Skerritt in *Alien*. During the end credits of *2001: A Space Odyssey*, she sat by herself in the dark to watch its entirety after every single student had left. Her fervour for absorbing these films becomes practically as informative as her lectures.

"When I'm in class, I have to take full advantage of what's happening. Basically, I want the students to be the same way." ▼





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Unfunded midwives labour to give a special kind of care

CHRISTOPHER THRALL / christopher@vueweekly.com

LEARN | MIDWIFERY

The practice of midwifery is based on the understanding that pregnancy, labour and birth are profound experiences which carry significant meaning for a woman, her family and her community ... Midwifery is traditionally holistic, combining an understanding of the social, emotional, cultural, spiritual, psychological and physical aspects of a woman's reproductive experience ... [It] is a partnership between a midwife, woman and her family which is based on mutual respect. The woman is the center of the childbirth experience and a great influence on the health and well-being of herself and her baby.

—Alberta Association of Midwives

There are 25 practicing midwives in Alberta, with six of them in the Capital region and three of these in Stony Plain. Joanna Greenhalgh, one of the Stony Plain practitioners who run the Shared Care Maternity program, attends about 100 births a year in a profession that expects 15 to maintain certification. She gives families a different kind of childbirth experience.

"Midwives believe that pregnancy is a natural, healthy thing," Greenhalgh states. "It's also the most profound personal event in a woman's—and a man's—entire life."

Midwives work with couples and listen to their feedback, instead of giving instructions and making decisions from a position of authority. This reversal of the established medical model is popular among a growing percentage of women who don't believe that birth is an accident waiting to happen and that doctors hold the only say.

In Alberta, practicing midwifery requires a baccalaureate degree and graduation from a recognized program, of which there are none in the province. Midwives, whether graduated from UBC, four Ontario colleges, Trois-Rivières in Quebec or abroad, can practice in Alberta after a year elsewhere, a written exam and oral sessions. Midwives recertify annually in emergency skills, neonatal resuscitation and CPR.

"BC is recruiting to get more midwives," Greenhalgh says. "The programs across the country have small admission numbers, because they're driven by student placements."

With more practicing midwives, more students can be admitted and more practitioners will be available to meet the rising demand. In

CONTINUES ON NEXT PAGE



MIDWIVES

CONTINUED FROM PREVIOUS PAGE

Alberta, the profession has been regulated but unfunded for almost 10 years and the number of midwives has increased by one.

"Other provinces double their number of midwives every year," says Greenhalgh, "and it's directly related to funding."



AS A NURSE in the Montreal Children's Hospital, Greenhalgh spent a year in the neonatal ICU, then another in pediatrics ICU. She preferred working with babies. If she was going to spend her career in the infant care field, however, she wanted to know why the kids were ending up there.

"At the time, nobody was allowed in the room with a labouring woman," the midwife states. The mother was strapped to a table to deliver.

"Afterwards," Greenhalgh continues, "the baby was taken to a nursery and the recovering mother could see it every four hours."

The scenario, common practice in North America at the time, was described by Suzanne Arms in a book called *Immaculate Deception*. Greenhalgh read it on her 1977 flight to the UK to receive midwife training. The British program had plenty of placement opportunities in a radically different childbirth care system.

"In the UK, midwives are generally employed by the hospital or health agency. No doctor saw a woman under a midwife's care unless invited," Greenhalgh says. "In Holland, the government funds midwifery for everyone. If a woman is healthy and there are no risks, she must pay to go see a physician."

The family home welcomes 70 per cent of Dutch births. In the US, each state regulates them differently, but most offer hospital-affiliated midwives.

Greenhalgh came to Edmonton in 1985, after a few years in Britain and a masters in education from Toronto. She taught at the University of Alberta Hospital school of nursing while earning her own masters in nursing. The hospital school closed in 1995 and the government was considering regulating—and funding—midwifery, so she started her own practice with a partner. Regulation came in 1998, but the promised funding vanished in Ralph Klein's new vision for public health care.

Out of over 40 000 births in the province every year, Greenhalgh estimates that one per cent are attended by one of the province's 25 midwives. This compares to nearly 10 per cent in Ontario, where there are at least 10 times the practitioners. Private services cost $2 500 in Edmonton and $3 300 in Calgary, putting them beyond the reach of many who would otherwise use a midwife. Shared Care Maternity in Stony Plain is free.

THERE IS A growing demand in this province for the prenatal, childbirth and postpartum support offered by a midwife.

"We work with couples cooperatively," Greenhalgh says, "instead of [being] authoritarian. We teach them all along the route and respect their choices."

Midwives can also prescribe certain drugs to assist with childbirth, though they tend not to rely on them. With a new possibility of provincial funding on the horizon, the University of Alberta is reconsidering the mothballed midwifery program.

Even with the high demand that exists, it is still a difficult profession. Most midwives are older mothers without young children at home. Greenhalgh has heard that male midwives, though none currently practice in Canada, are well received.

"It has to be in your heart to do it," she says, "not just for a steady job. It takes about five years to establish a practice, hopefully with someone supporting you."

According to Greenhalgh, a successful midwife is an intelligent problem-solver who has a strong character. There is professional resistance in many institutions, plus a general public that really doesn't understand why you're necessary. (There are hospitals for childbirth, after all.)

But for such a natural, pivotal event in a family's life, when it's proceeding normally without complications, why should a doctor call all the shots? A midwife defends the right of the mother to make choices about her childbirth experience. **V**



Spa Careers



Ever thought about a career in Esthetics? Not quite sure about the different kinds of Spas available to work in? There are three general types of spas within the industry. Day Spa, Resort Spa or Cruise Ship Spa and Medi-Spas. By doing a bit of research, you can find which type of Spa is best suited to your needs and interests.

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The Day Spa is a service driven facility where most clients spend anywhere from an hour to an entire day for beauty and wellness treatments. A regular client will visit the spa an average of every 6 to 8 weeks. This type of environment provides a great opportunity for an Esthetician to build a loyal clientele which offers financial security. Careers in Day Spas provide a relaxing and friendly environment to work in and are readily available in today's job market.

Resort Spa or Cruise Ship Spa
These spas offer an all inclusive facility where guests can visit for health and beauty treatments while on vacation. Estheticians working in this environment have the opportunity to travel the world while working with interesting people from around the globe. Resort spas are luxurious settings in exotic locations ranging from Banff to the Caribbean. Several cruise lines recruit graduates right out of school for work on their cruise ships. Cruise ships offer Estheticians a steady income with the exciting opportunity to travel the world.

Medi-Spas
Medical facilities incorporate skin care treatments along with the medical care of a Dermatologist or Physician. Many services offered are clinical, intensive and costly like, laser resurfacing, liposuction and chemical peels. Most clients visiting a medi-spa will be visiting for a series of treatments for more corrective procedures rather than relaxing or pampering services; although many medi-spas offer both. Spa professionals with a strong application in medical terminology and theory are preferred in this type of environment. As the population ages, the clientele accessing the treatments offered by Medi-Spas continues to grow. The Medi-Spa is the fastest growing segment of the spa industry.

Whichever spa career interests you most, Marvel College can provide the training to achieve it. The Esthetics program offers comprehensive training in both traditional Esthetics treatments and the most current Spa Therapies as well as an introduction to Medi-spa treatments and advanced topics in Esthetics. The Esthetics department at Marvel College offers a professional spa environment along with state of the art equipment like a Vichy Shower and Hydrotherapy tubs. This learning situation will prepare graduates for any type of employment within the Spa Industry.

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Learn the language of the arts in Italy

SHERRY DAWN KNETTLE / sherry@vueweekly.com

A few years ago when Sharon Richardson went to Italy for a summer dance workshop, she was looking forward to a beautiful working holiday while learning about the Italian people and their art and [illegible]

But as Richardson and the other North American students quickly learned, the Italian way of life presented some surprises.

"You don't realize how different a country it is until you go there," she says, explaining that students were given apartments, which, among other things, weren't exactly up to [illegible]

Perhaps we're used to being pam[illegible] when we go to stay some[illegible] with certain expectations

"There was nothing, not a roll of toilet paper in the bathroom or a lighter in the kitchen for your stove, not even a grain of salt," says Richardson who, along with the other students, was bewildered over the lack of basic amenities.

Along with the accommodation problems, the workshop organizers were oblivious to the students' needs, and did little to help them adjust to a new country where none of the students spoke the language.

But despite everything, Richardson and the others enjoyed the dance workshop itself, so last summer she decided to go back and try it out again. She arrived prepared, knowing what to expect from her temporary digs, but found herself surrounded by moaning, bewildered North Americans who, there for the first time, were not coping well to say the least.

ONE EVENING SHE and her roommate sat on their terrace as her friend bemoaned the lack of amenities and hospitality from their hosts.

"Alice, we could do this so much better!" Richardson casually joked, and then stopped to think a moment about what she'd just said.

"That's when the light bulb went on, and I thought 'O my God, why don't I?'" Richardson says.

"When I came home from the workshop that summer, I thought about how I could expand on that," she continues. "I love Italy. I love that life. I want to take people by the hand and show them that culture, and bring a little bit of that way of life to people from home.

"People went all the way to Italy for this dance workshop ... they want to travel and study the arts," Richardson adds. "If you put those two things together, you can get some serious training in a beautiful place. How can you say no to that? After all, it's why I went the first time."

Richardson knew, however, that she wanted to add more disciplines to the trip, connected as she is to so many facets of the city's arts community.

"I just got this huge picture of bringing arts workshops to Italy—playwriting, fine arts, and dance."

RICHARDSON, WHO MAKES her living through dance and musical theatre, also has a strong background in business, so she decided to combine her talents.

First, she talked to people in the arts community here, including well-known playwright Vern Thiessen, visual artist Sharon Moore Foster and Sarisa Figueroa of Calgary's Decidedly Jazz Danceworks.

When all three agreed to join the project as instructors, Richardson knew she had the basis for a brilliant project.

Along with contacts here, she also knew people in Italy who were fluent in both English and Italian. Her next step was to see if they could help by finding apartments and studios there. Her Italian connections did some legwork and put together a place on the coast of Tuscany and another in Pisa.

La Bella Vita—"the beautiful life"—is the series of arts workshops that Richardson and her friends are organizing, and it will all happen this year during May and June.

The first is a visual arts workshop in Tuscany in May for students of all different skill levels, from beginner right up to serious professional. Participants of these drawing and painting sessions will receive lots of one-on-one teaching from instructor Sharon Moore Foster.

Her first workshop will focus on landscape and architecture, and the second on people and life, so it's not unreasonable to consider taking both eight-day sessions.

Following the visual art sessions is playwriting, also in Tuscany, with Vern Thiessen, a well-known award winning playwright. He offers two levels—a retreat for experienced writers at the end of May, then a workshop for novices at the beginning of June.

"Whether students have a work in progress or are starting on something new, the subject matter can be anything. It's a very open structure," says Richardson, who adds that student numbers for both playwriting sessions will be limited so Thiessen can spend time advising individual students.

The dance workshop for intermediate- to professional-level dancers is in Pisa and begins Jun 13.

"It's actually three weeks of dance in two-and-a-half weeks!" Richardson says. "Sarisa Figueroa from Decidedly Jazz Danceworks in Calgary will bring a unique program of DJD's famous brand of jazz, and her own signature style of Latin dance and choreography.

"We'll include stretching and yoga classes just to balance it out," Richardson says, "because we're going to be working pretty hard.

"The whole idea is to be responsive to the students' needs, so if students are saying 'Oh! We're dying,' she laughs, "We'll change the itinerary to give people what they need."

Richardson also explains that the cost is quite low, with the workshop and accommodation costing little more than would just a hotel in Italy for the same amount of time. Students will share apartments that have all those little luxuries we're accustomed to here in North America—even salt, toilet paper and stove lighters.

Upon arrival students will be treated to a wine reception, and they'll have the opportunity to take an Italian language lesson. Once classes begin there will be breaks with guided day excursions to various Italian destinations.

"Especially for people who have never gone there before, and are nervous about that, it's very helpful to have somebody who can just take them by the hand when they arrive

"I'm going to meet students and escort them to their accommodation Especially with young people coming the parents can be confident that they'll be well taken care of. Travelling is a great source of anxiety for people and this is a great way to go to Europe!" ▼

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Concordia's MISSM is protection in a digital age

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INFORMATION SECURITY

[redacted]

Call it what you want—data, digital information, computer files—Nick Lysyk and Enron executives demonstrated just how much fun the wrong people can have with it. As we increasingly immerse ourselves in the digital age, the need to protect precious personal informa[redacted]

At the moment, Concordia University College is amongst the forerunners in higher education computer and information systems security. At the crest of this wave in Canada is Ron Ruhl, director of the school's Information Systems Security Management Department. Ruhl has worked at the University of Alberta and was involved in securities in Calgary in 2000 when Concordia hired him to direct and manage one of the country's first graduate degrees for information security: a **Masters in Information Systems Security Management** (MISSM).

As a pioneering course, MISSM is at the leading edge of protection in the digital age. When the original proposal was submitted, no Canadian examples existed to use as a precedent, and there were only a handful of similar programs in the United States.

"I had to look at American examples," Ruhl says. "In the US there are different institutions that have an assortment of programs."

This means that Concordia offers credentials that initially were available only south of the border. While Ruhl's program proposal was being considered, a similar program opened up at the University of Ontario Institute of Technology, but hopefully, Concordia's will continue its leadership in the field.

From 2000 to 2005, Ruhl's course was simply an after-degree program He then helped developed a proposal for the Campus Alberta Quality Council in order to make the program an official Masters course. A degree is required to enter the program—the most common is computing sciences, followed by business—and now there is a research component in addition to the work experience.

"Research has to complete the program one way or another, whether [the student] chooses to do it in combination with work experience or not," Ruhl explains. The change is so recent that some research projects from the first class have yet to be completed, but this is a tribute to the interest of the students involved.

CONSIDER RECENT GRADUATE Don Rhodes, for example.

"I'm taking the thesis project quite seriously ... I've postponed it." Rhodes wants his dissertation to be perfect, pointing out that one criteria for it was that it had to be "something I was interested to dig deeply into."

With a computer sciences background that includes time in Silicone Valley, Rhodes initially signed up for the course because he could supplement his work experience with a professional set of people skills relevant in modern business offices.

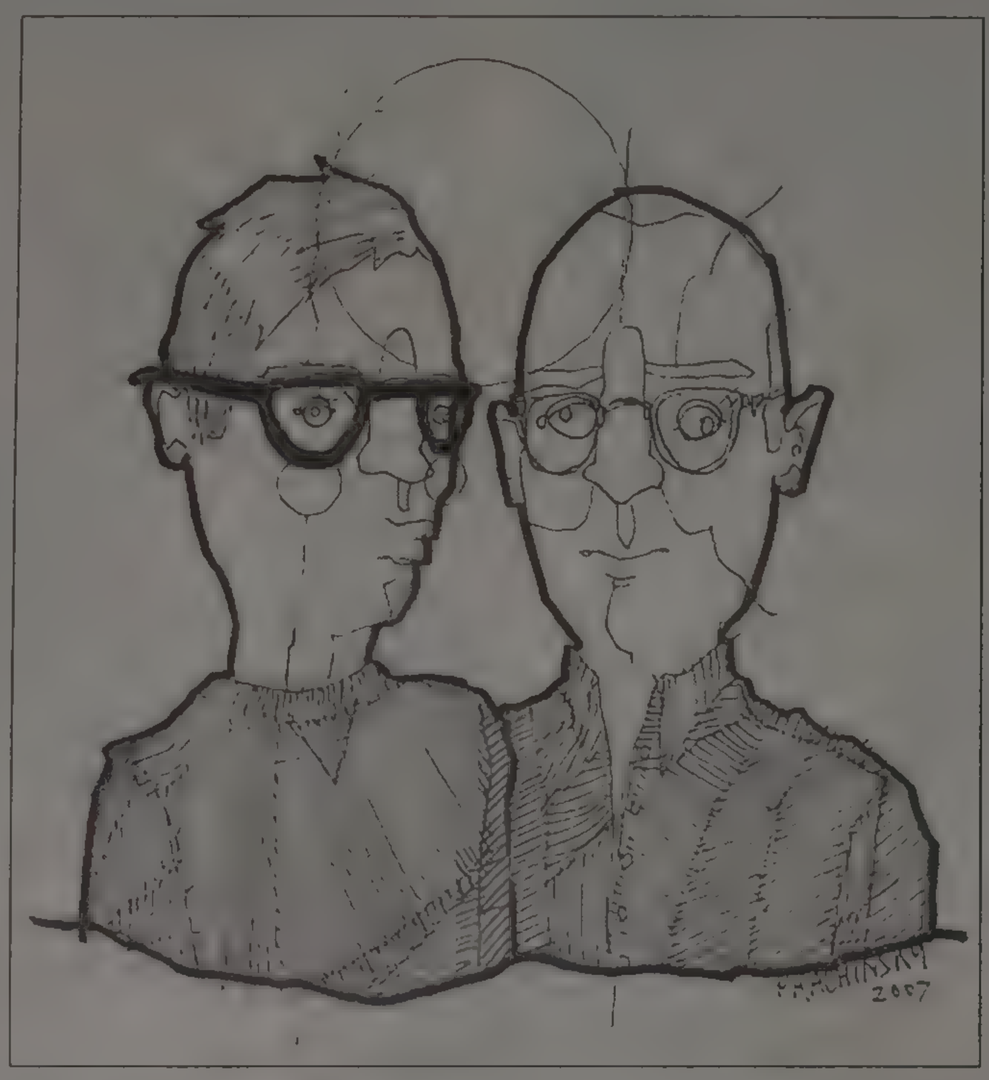
"I'd still get to go and learn about technical things," Rhodes recalls, "but there would be the management component as well."

Ruhl explains the vast diversity of mechanisms taught in his course, from software to security to people training and, of course, computer-use policies; the scope is amazing and I wondered aloud if every graduate is as knowledgeable as him

"We cover all those areas—[the students] come out being conversant in all those, there's no doubt about that," Ruhl says. Obviously his experience lends him greater depth, but his graduates are very skilled.

ADDITIONALLY SEVERAL COURSES were added at the request of the Alberta Quality Council, the most prominent being a course in forensics.

"[The forensics] course was one of the courses that wasn't in our program because we covered it in a more limited degree in my courses' [content]," Ruhl explains. On the Quality Council's recommendation it was changed into a stand-alone course.



And so far so good. Ruhl says that he is halfway through the second Masters class, with roughly 10 more students signing up next year. Interestingly, a great deal of students are coming from all over the world.

"If you look world-wide at how many programs there are ... there just aren't that many," Ruhl says. It seems that Canada, and Concordia University College in particular, has the chance to be a global pioneer in the field of IT Securities education.

And it couldn't be happening at a better time, as the United States tightened things up after 9/11 in the name of Homeland Security.

"[After 9/11], the United States wanted to spend a lot more money and a lot more resources," Ruhl explains. "They were worried and concerned about security, and IT security is a part of that."

This push for increased security measures is important because it can affect how some Canadian businesses have to operate. If a Canadian company has shares on any American stock exchange, for example, American regulatory laws must be followed—like yearly audits.

All international intrigue aside, IT security is just as important right here at home, Ruhl says.

"The whole idea behind doing an IT security audit," Ruhl explains, "is to ensure that the information that belongs to the shareholders can be trusted as being accurate and not being altered by people who do not have the authority to alter it ... so that the data has what we call in the IT industry 'integrity.'"

Ruhl's course provides the integrity through a blend of technical know how and management skills.

"The point of our program," Ruhl says, "is to develop skills in the students such that they can advise organizations on the methods to best match up the security requirements with what is being implemented."

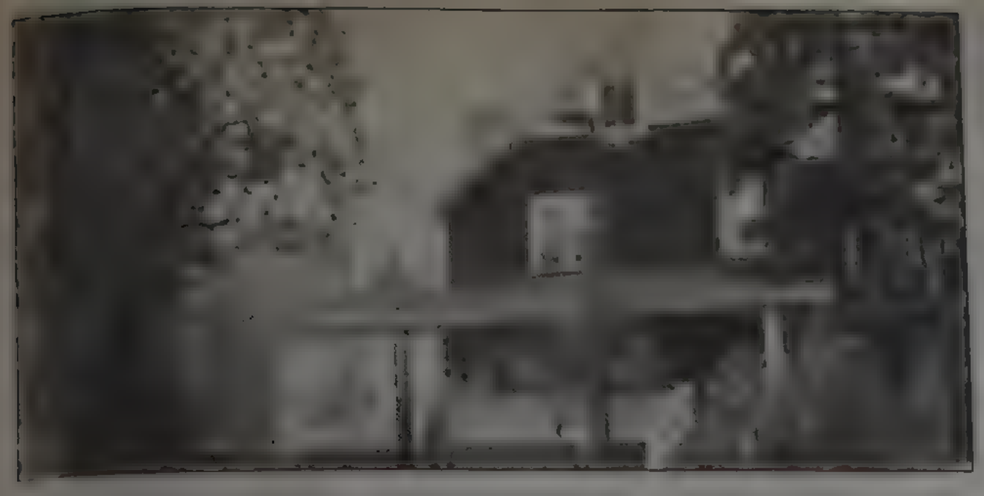
"[The management component] helped a lot," Rhodes says, "because all of a sudden I was thrown into situations where I had to be evaluating multi-million dollar projects and I better know what I'm talking about!"

Management was academically new to Rhodes, and his success (he was hired three weeks after completing his studies) makes him an epitome of the relevance of Concordia's Masters program.

Over time, the school's example will no doubt be used as precedent when future institutions follow its lead. Higher education seems appropriate for a job market that's increasing so rapidly, and as borders blur and demand for integrity increases, Concordia's graduates just might be able to pick and choose jobs all over the world. ▼







U of A Press(ed) for time ...

GAVIN MEALING / gavin@vueweekly.com

LEARN | BOOKS

A small house on the University of Alberta campus that's been around for almost a century is home to our very own ivory tower's publishing group.

The University of Alberta Press at Ring House 2 is a portal into the frontier of new knowledge, even if that portal happens to be a house built in 1911.

Erin Cook, the communications and marketing assistant for the U of A Press, wanted to make the distinction clear between being a press and a publisher.

"We're not the *Gateway* and we don't have a printing press in the house; we're a non-profit publisher that puts out mainly academic works," Cook clarifies, "But we do put out trade publications, too, although that's not our primary mandate."

Cook says that the main mandate for the non-profit publishing group is to make scholarly contributions to a given field, in the interest of making gains in the academic world.

The press doesn't only take on academic projects, the small group is open to both scholarly and trade manuscripts—essentially any quality project that is of regional interest or belongs among the hallowed halls of academe.

The U of A Press publishes a wide array of books—the range extends across not only academic categories, but also includes history, First Nations, science, health, history and biography.

The press has been around since 1969, according to Cook, and has experienced a couple bumps along the road—notably, the Amazon shift or Chapters-ification of the book world.

"I wasn't involved in the publishing industry when it happened, but I've heard a lot of talk about how much things changed when Chapters came around," Cook says.

The balance of power shifted away from publishers, Cook adds, saying that now companies like Chapters define the terms and conditions.

Challenges in the publishing industry are a constant, Cook says, adding that the central challenge for the Press largely revolves around funding.

"Our director [Linda Cameron] spends two-thirds of her time looking for funding, which is not what I think a director should have to be doing."

But Cook adds that the U of A Press does receive considerable funding from the Canada Council for the Arts, among many other agencies. But to give you an idea of what the Press needs, it is seeking $2 million in funding for 2008.

CONCERN ABOUT MONEY isn't the only worry. She's skeptical about the future, too, with the decision to tack "culture" onto the Tourism, Parks, Recreation and Culture Ministry in December of 2005.

"We're wondering about Ed Stelmach and what he's going to do," Cook says. "I wonder how support for culture is going to fit in. We'll just have to see I guess."

However, support from Edmonton's political circle, has been solid in her perspective.

"The mayor's been good, though; he's been very supportive of the arts," Cook says.

Publishing academic work comes with its challenges, as well. Professors and academics have some hand (though less than 50 per cent) in (peer) reviewing a work to be published.

Although the press is on the campus, according to Cook, they try to keep a professional distance from the University. However, the group does work collaboratively on many levels

Within the small house itself, the group works well together. Cook says that working there has been a valuable experience for her.

"There's a diversity of background among the staff there that makes working at the Press very rewarding," she continues. "Most of the staff there have had a decade or so in the publishing industry; there's a lot to absorb from them."

On a larger scale, too, the group works with authors, as well as other academic publishers.

"We work with authors very closely, and most of the editing is not substantive, but to sometimes make things sound less overly academic," Cook says, stressing her final words. Her tone suggests that she doesn't mean dumbing it down, but rather improving the flow of information.

Improving the flow of information remains a challenge too. In Cook's eyes, the electronic reach of the internet is having a yet-to-be-determined effect on the book world.

"With the internet, things are always changing," Cook says, eyes wide. "Everyone's trying to find direction there."

That's not to say that Cook sees a doomsday coming for the printed word though.

"I love books. I think that there's something about having it in your hands [versus onscreen] that I can't describe." ▼



Put the 'pub' in public education

[redacted] // [redacted]@vueweekly.com

LEARN | LEARN

Whilst navigating the hallowed halls of our city's fine post-secondary institutions, eager young students' thoughts likely turn to the potential these venerable schools provide for intellectual development, personal improvement, academic achievement and, of course, [redacted].

For better or for worse, hitting the bar is as much a part of the college experience as hitting the books, a correlation proven by the fact that most local post-secondary institutions feature at least one watering hole on campus. Here, then, is *Vue*'s rundown of Edmonton's on-campus bars—see you after class.

POWERPLANT (U OF A)

Location: in the old U of A power plant building, behind Dent/Pharm
Hours: Mon – Fri 8 am – 2 pm; Sat 8 pm – 2 am
On tap: Kokanee, Big Rock, Molson, Keith's, Guinness, Stella, Coors
Cheapest pint: $3.75

The 'Plant's ongoing financial woes (losses are projected to add up to nearly a quarter-million dollars this year) are a bit perplexing. The turn-of-the-century industrial interior is attractive and cosy; the sound system and stage are top-notch; the food, while not gourmet by any stretch of the imagination, is certainly a step up from your typical pub fare and the bar's different areas—with pool tables, video games, televisions and cosy couches, respectively—offer a variety of environments in which to down your drink. When a band is playing, the 'Plant is usually packed, but on most nights it sits near empty, which is a shame, as this club has, as discussed, quite a bit going for it. Endless tweaking by successive student governments (the 'Plant is owned and operated by the Students' Union and is subject to the SU's whims) is likely to blame, but hopefully a winning formula will be settled upon soon, as rumours of the venerable bar's out-and-out closure are beginning to gather steam.

ROOM AT THE TOP (U OF A)

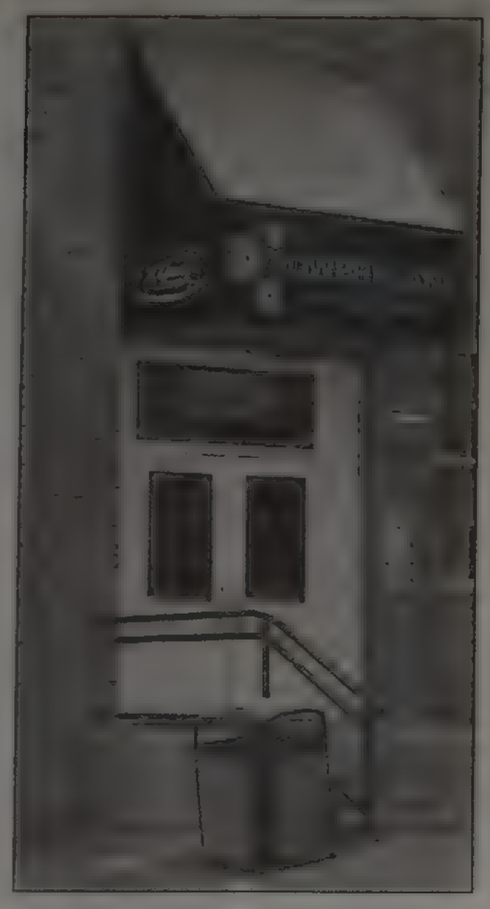
Location: top floor of the Students' Union Building
Hours: Mon – Wed 11 am – 1 am; Thu & Fri 11 am – 2 am; Sat 3 pm – 2 am
On tap: Kokanee, Big Rock, Molson, Keith's, Guinness, Stella, Coors
Cheapest pint: $3.75

RATT's surprisingly stunning panoramic view of the city skyline should be enough to put bums in its office-furniture style seats, but the real draw here is sports, especially hockey: if the Oilers are playing, getting a seat can be near-impossible, with game day programming like contests (including ticket give-a-ways) complementing the giant projection screen and friendly staff. And after years of being derided for food that was, well, terrible, the kitchen now offers decent pub grub at student-friendly prices. Now, even on non-hockey nights, RATT is well-patronized by a mix of students and faculty lured by the promise of cheap food and drinks a mere elevator ride from SUB's bustling main-floor cafeteria

TOWERS ON 4TH (MACEWAN CITY CENTRE)

Location: enter through the cafeteria
Hours: Mon – Fri 11 am – 8 pm
On tap: Kokanee, Keith's, Sleeman's
Cheapest pint: $3.70

Despite its smallish, unfortunately sterile and institutional interior (which makes sense, considering that it's basically an offshoot of MacEwan's cafeteria and is operated by the same corporation, Aramark), Towers attracts a decent crowd of students, most of who flock to the one-room pub for cheap beers and pool. The television in the bar's far southern end seems to be the only other entertainment on offer, but as a licensed venue that is literally a step from the school's giant, bustling food market, easy access to booze is probably all the enticement most thirsty young undergrads need.







THE NEST (NAIT)

Location: in the Activities Centre on the south side of campus
Hours: 7 am – 9 pm, M – F, extended for special events
On tap: Molson, Sleeman's, Keith's
Cheapest pint: $3.95



Like the aforementioned Powerplant, the Nest is currently dealing with money problems of its own, facing six-figure losses two years running, although management expects the bar to break even this year. The Nest occasionally books live music, but Oilers games remain the biggest draw for the somewhat out-of-the-way pub (our photographer got lost twice on the way there through NAIT's labyrinthine system of hallways). Pool tables and a tasty if limited selection of pub grub (though there are surprises—perogies, anyone?) are also pluses, as are the incredibly friendly staff and surprisingly un-institutional atmosphere. **V**







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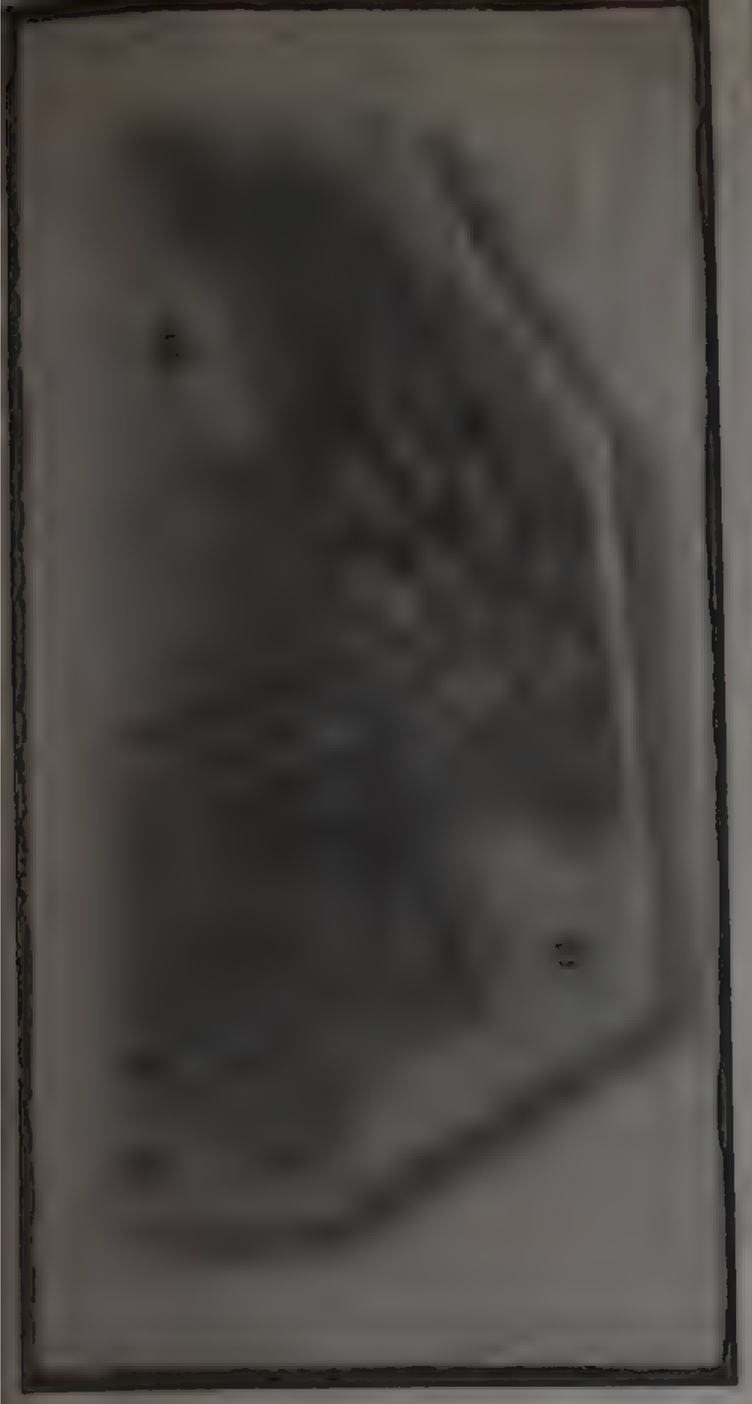


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OLDS COLLEGE

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From dance to visual arts, *Alter Egos* has many faces

SHERRY DAWN KNETTLE / sherry@vueweekly.com

As the Mile Zero Dance Ce N'est Pas Une Pirouette salon series nears the end of its cond season, the gutsy, thought-ovoking shows continue to gather ogether Edmonton's avante-garde rtists from all disciplines. Musicians, rformance artists, dancers, poets, ideographers and filmmakers have ll presented work in the series to arm accepting audiences in an ormal, intimate atmosphere.

Each show also includes a visual whose work hangs on the walls the studio. Sydney Lancaster is a ulti-media artist whose work will be in the upcoming *Alter Egos* s weekend (Mar 9 & 10).

"It's a wonderful program," she [MZD] are bringing the er in a multi-disciplinary s to open."

for the show, alter egos, nded Lancaster of cultural con-uction.

"I was thinking about how we e identity and respond to cultural rsity," she says, looking at a land- she created based on a poem Alice Major, Edmonton's poet lau- I had this in the Cortex Show Edmonton Poetry Festival last

PREVUE

FRI, MAR 9 & SAT, MAR 10 (8 PM)
ALTER EGOS
BY MILE ZERO DANCE & OTHER ARTISTS
THE LANDING PAD (201 - 10923 - 101 STREET),
$10 - $12

The work is in shades of gold and orange, as is all of her mixed-media, created mainly with beeswax, paint and found objects.

The landscape and sky has a disc that looks like the sun, but is actually a drawing of the inside of an egg. It symbolizes fertilization and human creation, Lancaster explains, adding that biological determinants are part of our identity, and they influence how we construct our culture and perceive one another based on race, gender, age and beauty.

"What it comes down to is our concept of self is culturally mediated," Lancaster says, "and those ideals become vessels in which we house parts of our identity."

She points to a long, rectangular panel with three vessels attached, and explains that they represent the differences between the concepts of ego in Eastern and Western cultures. In Western culture, you have to be competitive, and must have tremendous self-confidence to survive.

"But in Eastern philosophy, we must get rid of ego," Lancaster adds. "Ego is our source of limitations, pain, anguish and anxiety ... so if you can eliminate ego, you're approaching the divine. It's an interesting dichotomy."

WE'RE CONSTANTLY RECREATING ourselves throughout our lives, she explains, moving to a pair of panels with a large wing on each.

"I started thinking about freedom and limitations and how we continue to construct our identity, culturally and biologically," she says. "The person you are when you're 20 is not the person you are when you're 40 ... so there's freedom in getting older. I certainly feel more confident in the choices I make, and I'm more willing to take risks at 45 than I did when I was 20.

"All these pieces in particular are a little riskier than the stuff I've done before," Lancaster continues, adding her appreciation for the opportunity to show her work in the openness of the studio series. "It's nice to have that freedom, and say, 'Yeah, I'm just going to try this! I'm going to see what happens because this is what I'm feeling.'

"We need opportunities to take risks and to try things that we wouldn't ordinarily try." ❤

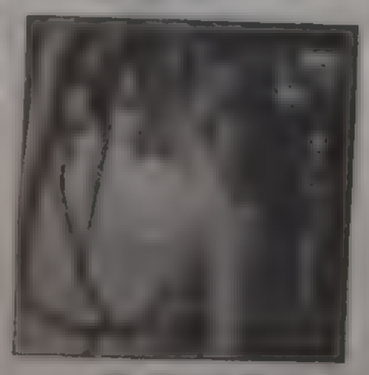
TOP Megatunes

Your Music Destination

FOR THE WEEK ENDING MAR 8, 2007

1. Lucinda Williams – West (lost highway)
2. The Shins – Wincing The Night Away (sub pop)
3. Tom Waits – Orphans (anti)
4. Peter Bjorn And John – Writers Block (almost gold)
5. The Good, The Bad & The Queen – S/T (parlophone)
6. Ruthier Foster – The Phenomenal (blue corn)
7. Various – Endless Highway:The Music Of The Band (429)
8. Rickie Lee Jones – The Sermon On Exposition Boulevard (new west)
9. JJ Cale & Eric Clapton – The Road To Escondido (reprise)
10. Mark Knopfler & Emmylou Harris – All The Roadrunning (mercury)
11. Clap Your Hands Say Yeah – Some Loud Thunder (cyh)
12. Julie Doiron – Woke Myself Up (endearing)
13. Bloc Party – A Weekend In The City (vice)
14. Of Montreal – Hissing Fauna, Are You The Destroyer (polyvinyl)
15. The Decemberists – The Crane Wife (capitol)
16. Joanna Newsom – Ys (drag city)
17. Rachelle Van Zanten – Back To Francois (rvz)
18. Apostle Of Hustle – National Anthem Of Nowhere (a&c)
19. Bob Dylan – Modern Times (columbia)
20. John Hammond – Push Comes To Shove (back porch)
21. AA Soundsystem – Laissez Faire (saved by radio)
22. TV On The Radio – Return To Cookie Mountain (interscope)
23. Highwater Jug Band – S/T (hoodoo)
24. Rob Crow – Living Well (temporary residense)
25. Various – Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
26. Kenny Wayne Sheppard – 10 Days Out ... (reprise)
27. The Be Good Tanyas – Hello Love (nettwerk)
28. Albert Hammond, Jr. – Yours To Keep (rough trade)
29. Explosions In The Sky – All Of A Sudden I Miss Everyone (tr)
30. Chad VanGaalen – Skelliconnection (flemish eye)

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DANCE

ALBERTA BALLET–CINDERELLA

ARTISTS EMERGE DANCE COMPETITION–3RD

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LES BALLETS JAZZ DE MONTREAL–RHYTHM

part production featuring works by Brazilian choreographer

turning work by choreographer Aszure Barton who presents

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DECIDEDLY JAZZ DANCEWORKS–LONGINGS FOR THE INVISIBLE

(actress, blues musician) with the Decidedly Jazz dancers and Richardson's band led by Kristian Alexandrov • Mar. 27-28 (8pm) • $25 (adult)/$18 (student) at the Arden box office

MILE ZERO DANCE–ALTER EGOS The Landing Pad, 201-10903-101 St (424-1573) • Dancers, musicians, media and visual artists featuring John Armstrong with his new project LEO fx; Art in wax inspired by the opposite of Sydney Lancaster; Don Ross playing the clarinet with kelleY boleN on live video; the MZD dance team, the dance stylings of senorita Miriam Esqurin, le fuzz (Sat only) • Mar 9-10 (8pm) • $10 (member)/$12 (non-member) at the Landing Pad

NOCHE FLAMENCA

Campus (403-217-1954/420-1757) • An evening of Flamenco dance, song and music featuring Annette Morcos (dance/vocals), Maria Regnier (dance), Jane Ogilvie (dance), Tracy Cumberbatch (dance), and David Matyas (guitar) •
(8pm) • $20 (adv. at TIX on the square)/$25 (door)

GALLERIES/MUSEUMS

AGNES BUDURA GALLERY
Open Tue-Sat 10am-5pm • *LANDFORMS* Landscape paintings by David Edwards • Mar 10-22 • Opening reception

ALBERTA CRAFT COUNCIL GALLERY
6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** *ALL ABOUT ALBERTA*, until Mar 31 • *ART BAR: The last art bar* Mar 8 (4-8pm) • **Discovery Gallery:** *SNOW SERIES*. Ceramics by Carole Epp until Apr 7 • *NEO-*

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq
• **Theatre:** • *Created* Jasper Ave (453-1555) • *A WORLD OF COLOUR*, Downe
Calgary will occupy rooms within four empty apartments
Monta and Thom Golub, Thu, Mar. 15 (8pm); The Blazing

CENTRE D'ARTS VISUELS DE L'ALBERTA
Linda Charet, Maria Cieszewska, Geo Pergs, Rene Parenteau and Andree Julie Tardif • Mar 9-21 • Opening

CENTRE GALLERY Allen Gray Continuing Care Centre, 5005-28 Ave (426-5009) • Hand prints by Valerie Solash and acrylic paintings by Allen Gray • Mar 11

CITY HALL Sir Winston Churchill Sq • *THE GREYING NATION PHOTOGRAPHIC EXHIBITION* Featuring photographs by Dr Orest Semchishen and Dr Mark Nowaczynski, curated by Gordon Snyder Part of the The Greying Nation

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Open: Tue-Sat 9 30-5 30pm • Welded steel sculptures by Alan Reynolds • Mar. 8-24 • Opening reception: Thu, Mar 8 (5-7pm)

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment; Wed-Fri 11am-5 30pm, Sat 11am-4pm, closed long weekends • *COLLECTION 2006*. New artworks by various artists

FAB GALLERY Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • *IMPRESSIONS FROM TURKEY*. Recent prints by Aysegül Izer and Emre Senan; until Mar. 24 • Opening reception Thu, Mar. 8 (7-10pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • Open Mon-Sat 9 30am-6pm • *TOWERS OF ILION*. Group show featuring figurative artworks by George Botchett, E. Ross Bradley, Vern Busby, Edmund Haakonson, Eileen Heidler and Keith Turnbull • Until Mar. 31

GALLERY AT MILNER–STANLEY A. MILNER LIBRARY
Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-6pm, Sun 1-5pm • Artworks by the Sculptors Association of Alberta, until Mar 31

GREENLAND NURSERIES Highway 16E and Cloverbar Rd • Artworks by the members of the Emerging Artists' Society of Alberta • Mar. 10-11 (10am-4pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm, Sat 12-4pm • **Front Room:** *REWIND* Printworks and multi-media works with video, performance and electronic imaging by Bonnie Baxter • Until Mar 31

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • *THE TIMES AND PLACES*. Photographs by Darlene Hildebrandt • Until Mar 29 • Reception Mar. 14 (6 30-8 30pm)

JOHNSON GALLERY NORTH
Open Tue-Fri 9 30am-5 30pm, Sat 9 30am-4pm • Prints by Norval Morrisseau and Toti, paintings by Don Sharpe Wendy Risdale, Raymond Chow and Audrey Pfanmuller, and pottery by local potters • **(SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Watercolours by Jim Bragg, Lorraine Peacock, Myra Wilkinson, Lois Bateman, Jim Painter and Carol Hamm Chang, pencil drawings by Brenda Hill, photographs by David Barnes and prints by Gerard Eierman • Through March

LANDO GALLERY 11130 105 Ave (910 1161) • *CARVING THE LANDSCAPE*. Paintings by Teresa Healy • Until Mar 17

LATITUDE 53 GALLERY 10324 105 St (423 5353) • **Main Space:** •
David Cantine • *HERE THEY ARE*. Portrait paintings by Natalie Danchuk • Until Mar 17

LEFT GALLERY
5-9pm • The Art Society of Strathcona County featuring artworks by Brenda Doris, Patricia Laing, Betty Jess, Carolyn Fehr, Mary Deeprose and Janice Bonsant

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-5pm • *A CENTURY OF CARING AND INNOVATION*: Hospital Centennial Exhibition • Until Apr. 4

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6.30pm • *SPIRIT FIRE*: Paintings and drawings by Danielle Zyp; until Mar. 21 • **Dining Room Gallery:** West 4 Art Group, until Mar. 29

MINISTIK SCULPTURE STUDIO
51049 Range Road 214, Sherwood Park (662-4160) • Sculptures by Horst D. open studio

MUSEE HERITAGE MUSEUM
GROWTH OF AGRICULTURE IN ST. ALBERT, Until Apr. 8

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9704-111 Ave (474-7611) • Open: Mon/Wed/Fri 9 30am-2.30pm, Tues/Thu 9 30am-4pm, 6-8pm • *NINE TO NINE AT NINA'S*: New artworks by Nina Haggerty Centre artists • Until Mar 9

PETER ROBERTSON GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5 30pm; Thu 10am-8pm • *MULTIPLE VIEWS*: Recent paintings by Guiseppe Albi • Until Mar 14

PICTURE THIS GALLERY 959 Ordze Rd, Sherwood Park (467-3038) • The Society of Western Canadian Artists Spring Art Show • Mar 8-31

PROFILES PUBLIC ART GALLERY
Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • *FORM AND POTENTIAL*: Artworks by Pierre Bataillard, and Benjamin Oswald; Mar. 15-Apr. 7 • Opening reception: Thu, Mar. 15 (7-9pm) • Drop-in art for the artist at heart: Mar. 14 (7-9pm); $10

PROVINCIAL ARCHIVES OF ALBERTA
(427-1750) • Open: Tue-Sat, Wed 9am-4 30pm • *THE GREAT WESTERN GARMENT COMPANY*: Founded in 1911 and now owned by Levis Strauss and Co (Canada) Inc, the history of garment workers offers a glimpse of the history of all working people in this city Exhibit features information panels, photographs and clothing • Until Apr 27

ROYAL ALBERTA MUSEUM Theatre (422-6223/453-9100) • *MUSEUM BUILDERS SERIES*. Donna Clare, lead architect for the Royal Alberta Museum's renewal project, Clare discusses the program and the philosophy that drives her design • Tue, Mar 13 (7pm) reception to follow • $10 (non-member)/$5 (member/student)

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *TWILIGHT ON THE PRAIRIE*. New landscape paintings by Jim Davies • Until Mar 20

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • *ART OF THE ANKARA EX-LIBRIS SOCIETY* Small printworks by artists of the Ankara Ex-libris Society of Turkey • Until Apr 14 • Opening reception: with artist, Hasip Pektas, Fri, Mar 9 (7-9pm)

SPRUCE GROVE ART GALLERY 35-5 Ave, Spruce Grove (962-9664) • Artworks by Linda Daoust • Until Mar. 24 • Opening reception Mar 10 (1-4pm)

THE STUDIO GALLERY 11 Perron Street, ST. Albert (460-5993) • *FACES AND MORE*: Paintings by Richard Lipscombe • Until Mar 31

TELUS WORLD OF SCIENCE 11211 142 St (452-9100/451-3344) • **Explorer Gallery:** *LEGO® Secrets of the Pharaohs*; until May 6

URBAN ROOTS SALON AND GALLERY 10418-82 Ave behind Sapphires (438-7978) • *ALIVE AND WELL IN THE MIDST OF THE VOID*. Paintings by Michael Schoenav • Until Mar. 12

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • *CHARACTERS*. Hats by Michelle Leavitt-Djonlic and felted sculptures by Renee van der Putten • Until Mar. 31

WEST END GALLERY 12308 Jasper Ave (488-4892) • Paintings by Richard Cole • Opening reception: Sat, Mar. 10

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam. An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • $5 (donation)

CITY ARTS CENTRE 10943-84 Ave (433-2932) • T.A.L.E.S. monthly Storytelling Circle: Tell stories or come to listen • Second Fri of each month (8-10pm) until June • $3 (first time free)

HULBERT'S CAFÉ 7601-115 St • The Olive Reading Series • 2nd Tue each month

KASBAR LOUNGE Basement of Yianni's Taverna, 10444 Whyte Ave (914-8620) • *Rapture* Open stage poetry with the Raving Poets band every Wed (sign-up: 7 30pm; show: 8pm) until May 30 • The Fugitives featuring Brendan McLeod, open mic before the show; Wed, Mar. 14, $5 cover

FESTIVAL PLACE 100 Festival Way, Sherwood Park (449-3378) • Robert Munsch telling tales, *Love You Forever* book tour • Fri, Mar. 22 (4 30pm and 6.30pm) • $24 (adult)/$16 (child 12 and under) at Festival Place box office, TicketMaster

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

ROSIE'S BAR AND GRILL 10475-80 Ave (433-2932) • *Story Café:* T.A.L.E.S • First Thu of ea month, through to June (7-9pm) • *Celtic Heart–Story Café:* Featuring storytellers Kathy Jessup, Kate Quinn and Bethany Ellis, presented by TALES Edmonton. Followed by open mic, tell your story • $5 cover

ST. THOMAS CAFÉ 44 St. Thomas Street, St. Albert • Poet's Ink. Writing evenings every Thu (7-9pm) except long weekends, holidays and summer months • Meetings include Mar. 8, 15, 22, and 29

STUDIO GALLERY 11 Perron Street, St. Albert (460-5993) • Open: Thu 12-8pm; Fri 10am-6pm; Sat 10am-5pm • *FACES AND MORE:* Artworks by Richard Lipscombe • Until Mar. 31

THREE BANANAS CAFÉ Sir Winston Churchill Sq (995-6819) • Celebration of original Poetry by New Canadians featuring Rita Espeschit, Yi Li, Marijan Megla and Pengsheng Cao, and music by guitarist Sia Samimi, hosted by Satya Das • Mar. 18 (2-4 p m)

UPPER CRUST BISTRO 10909-86 Ave • Stroll of Poets Poets' Haven: Reading series is an opportunity for poetry enthusiasts to enjoy poetry in an intimate café setting every Mon night; through to Mar. (7-9pm) • $5 (door, incl coffee, tea and poetry) • Dorothy Ansdell, Milton Spracklin, Consorcia Mendoza, and Taras Toroshenko; Mar 12 • Angela Dekort, Jacquie Bell, Nicole Pekan, and Tracey Murray; Mar. 19

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu (8 30pm), $11; Fri (8 30pm), $20; Sat(8pm), $20, Sat (10 30pm), $20 • Every Wed (8 30pm): Wacky Wednesday; $ 5 • Wes Zaharuk, Mar 8-10 • Warren 8 Hall; Mar. 15-17 • Kris Shw; Mar 22-24

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open, nightly 8pm, Fri 8pm and 10 30pm, Sat 8pm and 10 30pm, Sun 8pm • Kivi Rogers, Shawn Gramaik, Dan Brodribb and Powerman, until Mar. 11 • Hit or Miss Mondays Mon, Mar. 12 • Alternative Comedy Night featuring comedy hypnotism, magic, music, street performers and more, Tue, Mar 13 • Mitch Fatel, Rick Bronson, Lars Callieou, and Sterling Scott; Mar 14-18 • Hit or Miss Mondays Mon, Mar. 19 • Alternative Comedy Night: featuring comedy hypnotism, magic, music, street performers and more; Tue, Mar. 20 • John Wessling, Welby Santos, and 100 3's Paul Brown, Mar. 21-25

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10.30pm • Sun Industry Night, $10 • Wednesdays Pro Am Comedy Jam featuring Tyler Hawkins • Richard Lett, John Perrotta nd B J Woodbury, Mar 8-10 • Nikki Payne, Mar. 16-17

THEATRE

ANTIGONE Planet ZE Design Centre, 10055-80 Ave (420-1757) • Jean Anouilh Multimedia Theatre Production • In an ancient kingdom ruled by fear and oppression, one woman risks everything to take a stand. She stands alone, knowing that the penalty for her actions is death • Until Mar 10 (Fri-Sat 8pm; Sat 2pm, Sun 7pm) • $15 (adult)/$10 (student/senior) at TIX on the Square, door

BIRD BRAIN Citadel Rice Theatre, 9828-101A Ave(425-1820/425-2127) • By Vern Thiessen, based on the story by
ple Everyone has to wear a hat–all the time. But something unexpected happens when one person decides he can't abide by the rules • Until Mar 18 • Recommended for children 5-12 years of age, Kindergarten-Grade 6. Followed by a 5-10 minute Question and Answer period with the cast • Tickets available at the Citadel Theatre box office

DIE-NASTY Varscona Theatre, 10329-83 Ave (448-0695) •
A Edmonton improvised soap opera • Every M r
d Oct May • Tickets available at the door (7pm)

THE ENCHANTMENT Citè Fran Varie
Arts Gallery (420 1757) • Workshop West and Azimuth Theatre present Theatre Yess's musical production of *Enchantment*, an adult fairy tale inspired by *Goblin Market* by Christina Rossetti. Two orphaned girls are bans
musty manor and seduced by goblins • Mar. 9-25 (Tue-Sat
• $
on the Square

FIVE WOMEN WEARING THE SAME DRESS PCL Studio, TransAlta Arts Barns, 10330 84 Ave (420-1757) • By Alan Ball, presented by PETS Productions with the International Women's Day Committee • Five reluctant and identically clad bridesmaids try to escape a wedding
adult themes • Mar. 8-10 (8pm) • $25 at TIX On The Square; fundraiser for Women Building Futures

THE FLY FISHER'S COMPANION The Varscona Theatre, 10329-83 Ave (434-5564/420-1757) • By Michael Melski, directed by James DeFelice, presented by Shadow Theatre featuring Glenn Nelson and John Wright as war veterans who share a troubled past • Mar. 15-Apr. 1 • Tickets available at Shadow Theatre, TIX on the Square

FRANKENSTEIN Catalyst Theatre, 8529 Gateway Boulev (431-1750/420-1757) • Catalyst Theatre presents Jonatha Christenson's adaptation of Mary Shelley's classic gothic novel with choreography by Laura Krewski • Mar 8 (8pm), no performances Mon • $21 (adult)/$16 (studen ior) at Catalyst Theatre, TIX on the Square

THE FULL MONTY John L. Haar Theatre, 10045-155 S (420-1757) • Grant MacEwan College, Theatre Arts pr this musical about a group of down-and-out guys who fin different way to pay the rent • Mar. 9-17 • $13 (adult)/$ (student/senior) at TIX on the Square

HARD SELL The Third Space, 11516-103 St (471 1586/420-1757) • Northern Light Theatre presents th absurd black comedy by Craig Baxter This play focuses the nature of power and those who abuse it as two police officers take the law into their own hands • Mar 9-18 (8pm) • $20 (opening night)/$18 (adult)/$15 (student ior), Tue, Mar 13: Two-For-One; Wed, Mar. 14 Pay Wh You-Can • Tickets available at Northern Light Theatre box office, TIX on the Square

MAGGIE'S GETTING MARRIED Mayfield Dinner Theat (1-800-661-9804) • By Norm Foster • Until Apr. 15 • $3

MAGICAL MYSTERY TOUR–SONGS OF THE BEETLES Jubilations Dinner Theatre, 8882-170 Street, WEM (484 2424) • Until Apr. 1

THE MIKADO Winspear Centre (428-1414/420-1757/44 9474) • Gilbert and Sullivan's operetta produced and per formed by the Beaumont Drama Society, is the tale of tw young lovers, Nanki-Poo and Yum-Yum, who face many obstacles in their quest to be together • Mar. 18-20 • $ at the Winspear box office, TIX on the Square, Make-A Wish Foundation; proceeds to go to Make-A-Wish and Stollery Children's Hospital Foundation

MONSTER The Roxy Theatre (420-1757) • Presented Kill Your Television Theatre, a humorous, one-man, mul character exploration about the dark side of human natur by Daniel MacIvor and Daniel Brooks, starring Nathan Cuckow • Mar. 14 (preview); Mar. 15-25 (Tue-Sat 8pm 2pm) • Preview night: Mar. 14: $15; Opening night $19 available only at Theatre Network, other performances $ (adult)/$15 student/senior) at TIX on the Square

THE OVERCOAT Citadel Shoctor Theatre, 9828-101A A (425-1820) • Based on the short story by Nikolai Gogo stage play by Morris Panych and Wendy Gorling, starring Peter Anderson • The Overcoat integrates physical th and the sweeping music of Shostakovich to tell a riche detailed story of the transformation of a common man ordinary life when he acquires a beautiful new coat H identity changes, his place in society shifts, and his life shattered • Mar. 17-Apr 8 • Tickets available at the Citadel Theatre box office

PRIME TIME IMPROV Varscona (922-5412) • Featuring the winning teams of the Nose Bowl and Canadian Impr Games playoffs from Harry Ainley High School, taking t the stage against Rapid Fire Theatre's professional imp visors • Mar. 9 It's Chuddering Hudge • Mar. 10 It's Scoredog's Heroes and Concept Album love from the Improvisors • Mar. 9-10 (8pm)

THE SECRET ART Festival Place, 100 Festival Way, Sherwood Park (449-3378) • Jeff McBride and Eugene Berger magical performers combine disciplines from arou the world, including pantomime, sleight of hand, dance drumming, grand illusion and Kabuki theatre • Sat, Mar (7.30pm) • $30 (cabaret)/$28 (box)/$26 (theatre) at the Festival Place box office, TicketMaster

SONGS OF THE NORTH WIND Jekyll and Hyde Pub, 10610 100 Ave (488-2772) • Cabaret presented by SWAK Product featuring classic Canadian music performed by Tim Arychuk Bill Baynes, Dwane Kuntz, Faye Mitchell, Stacey Ozgun • Mar. 22-24 and Mar. 29-31 (door 7pm, show 8pm) • $14

TEMPTING PROVIDENCE Arden Theatre, 5 St. Anne Street St. Albert (459-1542/451-6000) • An uplifting story of love endurance presented by Theatre Newfoundland Labrador ten by Robert Chafe • For more than 50 years, Nurse Myra Bennett traveled by foot, horse and dogsled over dangerou terrain and through all kinds of weather to deliver babie bones and save lives • Sat, Mar. 10 (8pm) • $25 (adul (student/senior) at the Arden Theatre box office, TicketM

TWELFTH NIGHT/WOYZECK MacEwan's Theatre Lab 1 floor at the Centre for the Arts Campus, 10045-156 St (420 1757) • Grant MacEwan College, Theatre Arts presents Shakespeare's comedy *Twelfth Night* as well as *Woyzeck* by Georg Buchne, a hallucinatory tale about a young soldier who is bullied and subjected to bizarre medical experiment tion • Mar. 14-18 • $7 at TIX on the Square, door

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Hasip Pektas, society president, will be in attendance at the opening reception.

This event marks the society's first exhibition in Canada.

Canada Council for the Arts | Conseil des Arts du Canada | Edmonton | VUE WEEKLY

ZODIAC / 57
WHEN THE LEVEES BROKE: A REQUIEM IN FOUR ACTS / 58
WILD HOGS / 60



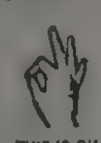
Graphics give you nearly *300* reasons to watch

OMAR MOUALLEM / omar@vueweekly.com

ACTION

OPENS FRI, MAR 9
300
DIRECTED BY ZACK SNYDER
WRITTEN BY SNYDER, KURT JOHNSTAD, MICHAEL GORDON
STARRING GERARD BUTLER, LENA HEADEY, DOMINIC WEST, DAVID WENHAM

Is anyone more tenacious than a comic book fanatic? It appears that the first priority of a filmmaker's adaptation from a comic book is to the loyal fan base, because to betray them is to tie


THIS IS OK

(And I can hear them grumbling now, "***300*** is not a comic, it's a graphic novel!")

300 is the part historical, part fictional story of the Battle of Thermopylae. Gerard Butler plays King Leonidas, ruler of Sparta. His gallantry is revered by his fellow Spartans, and as a noble leader, he respects them the same.

While rulers of the surrounding worlds have built hierarchal systems where every breath is owed to the king, King Leonidas has built a civilization of libertarians where he is equal to Queen Gorgo (Lena Headey), the councillors and everyone else.

When a messenger tries to intimidate Leonidas into surrendering his kingdom to Persia, democracy as they know it is at stake. (This movie really does nothing to improve current relations between Persian-Iranians and the rest of the world.) Leonidas does not yield. While this story pre-dates the phrase "don't shoot the messenger," something tells me if Leonidas had a gun he would. He shanks him instead.

Leonidas amasses 300 of the most courageous, loyal—and if I may say—impressively ripped Spartans. With their red cloaks, shields and spears they avow victory. They stand by Hot Gates, the narrow valley to Sparta, where they plan to block the Persians' entrance. The only problem is their enemies' cavalry numbers somewhere around a million.

DIRECTOR ZACK SNYDER passionately traces Frank Miller's pages onto the screen. Using mostly a blue screen to glorify the red costumes over a digital landscape, Snyder's team creates details the graphic novel never could. Almost everything you see is built from scratch, making *300* the film as brilliantly drawn as its predecessor This, however, would be more impressive if *Sin City* didn't get there first, but nevertheless it's a commendable feat when the audience can't tell what's not real

Snyder gives each frame a sketched look by saturating the video, increasing the high whites and blackening the shadows. This makes gritty battle scenes. Black blood splatters everywhere, but never seems to actually stick. Actually, the spears never seem to either. *300* is not a huge number to count, so I found it odd that the cavalry never seemed to narrow after each casualty. It remains as full and brave as it did at the first fight. Nevertheless, the battles are spectacular and the best reason to see this movie

But for every original thought, there's a clichéd one too. There are typical exhortations before a beaten crowd on what it is to die victoriously and be free. There's an overbearing narrator who acts like a sports commentator, always clarifying what we already see with our own eyes. There are shots filched directly from *Gladiator*'s storyboards, however, Miller's novel did come first, so it's possible Ridley Scott is the the thief. Aside from that, however, it does everything it can to lure a very specific audience with monsters, lesbians and ethereal sex

But according to the persiflage I heard upon exiting the theatre, every flaw in this movie can be refuted with "But in the graphic novel ... " ▼

Minghella pushes themes to the *Breaking* point

[redacted] / [redacted]@vueweekly.com

DRAMA

OPENING FRIDAY 16

BREAKING AND ENTERING

WRITTEN & DIRECTED BY ANTHONY MINGHELLA

STARRING JUDE LAW, JULIETTE BINOCHE, ROBIN WRIGHT PENN, MARTIN FREEMAN



Breaking and Entering opens with ominously moniker-ed couple Will (Jude Law) and Liv (Robin Wright Penn) seated in their SUV as they cruise through London, glazed expressions on their faces. Alone together, side by side, yet worlds apart. When do couples stop seeing each other? Will ponders in voiceover.



Will and Liv, the Briton yuppie and the slightly older Swede, have 10 years of common-law coexistence behind them, with Liv's autistic 13-year-old daughter from a previous relationship functioning as a sort of uneasy anchor to their demanding domestic routine. Will's stressed; Liv's depressed. Something's bound to rupture this stale situation and it doesn't take a psychic to guess that Law, the movies' new perennial apologetic rascal, is going to be the one to look elsewhere for love

Will's inevitable transgression is precipitated by a barrage of exterior forces. Liv is seeing a therapist who suggests lifestyle changes Will is uncomfortable with; the offices of Will's architectural firm are broken into—twice—and Will's loses the laptop containing countless images and videos of his family; the break-ins facilitate a dubious friendship with an Eastern European hooker (*The Departed*'s Vera Farmiga); Will's attempt to apprehend one of the teenage acrobat thieves (Rafi Gavron) on an improbable third break-in attempt leads him to developing a devious affair with the thief's mother Amira (Juliette Binoche), a refugee from Sarajevo working as a tailor out of her apartment.

Meanwhile, Will's colleague Sandy (Martin Freeman) pines for the company's African cleaning lady Erika (Caroline Chikezie)—not that this has anything to do with anything, but it helps Anthony Minghella to continue cramming in more plot or metaphor, perhaps hoping that if one element doesn't work another will.

THERE'S A LOT GOING on in *Breaking and Entering*. The plight of immigrants in an increasingly xenophobic Britain, the difficulties of modern love, the new availability of our private selves through technology: all these and more are dangled before us as potential themes to mull over. A truancy officer lectures a child on the notion of property. The hooker lectures Will on the precariousness of verbosity. Amira lectures Will on the fragility of a lonely, hard-working single mom's heart. No one mentions the fact that Will simply seems to fall for any seemingly needy woman of foreign origin with an exotic accent. But then, they're all pretty attractive, that combo of sexy and maternal that composes the ideal Jude Law love interest.

Working from his own script, Minghella seems in over his head. He's got so much going for him—complicated relationships; a surprisingly buoyant, devastating performance from Binoche in a very tricky role; an extremely appealing bit from Farmiga, who sells lines like "You think I like to wear panties that cut my pussy in half?" amazingly well; an always welcome cameo from Ray Winstone—but he seems leery of simply allowing things in his movie to breathe a little.

Minghella lingers on overwrought images instead: Liv trying to put back together a broken plate or countless shots through windows impressing upon us the unbreachable distance between people. And characteristically (see *The English Patient*), he kills potentially poignant moments by mowing them down with an oppressive score.

Most problematic, however, is the extremely schematic last act, in which Will tries to set everything right in a series of risibly masochistic confessions and pseudo-heroic acts, all leading to what's designed to look like a hard-earned reconciliation. Law might be able to pass this hokum off onto fawning teenage girls and maybe even their moms, but I don't buy it. I'm still not quite certain what to make of Law, but he sure needs to start finding more roles that let him have a little fun, do something unexpected and seem like a rounded human being. **v**

Allusions and literary flourishes earn culture reviewer two thumbs up

When I started writing this column, one of my biggest challenges was figuring out what kind of voice I wanted it to have. All I knew was that I wanted to adopt a style that was different from the voice I used when I wrote movie reviews, which I had grown to kind of hate. Well, maybe I didn't hate my voice, exactly, but I was tired of the way my reviews slipped so often into the same boilerplate structure: quirky observation, plot summary, words of praise (or criticism), minor quibbles (or hey-it-wasn't-all-bad silver-lining-finding), on-the-whole final assessment.

That's why one of the things I most value in a film critic, even more than their opinions, is a fresh voice. That was what originally drew me so strongly to Pauline Kael, for instance: I especially loved those long, garrulous reviews she wrote for *The New Yorker* in the 1970s, where she seemed to be figuring out what she thought of the movie even while she was writing the review—on occasion even convincing herself of a position opposite from the one she began the article with. I love the confident, well-reasoned contrarianism of former Salon critic Charles Taylor, but I also adore the self-deprecating neuroses of someone like *New York*'s David Edelstein.

But I've been read a film writer with a voice quite like Howard Hampton. He's just published a new book of essays entitled *Born in Flames: Termite Dreams,*

FLICKS

THE MOVIEGOER

PAUL [redacted]

moviegoer@vueweekly.com

Dialectical Fairy Tales and Pop Apocalypses (Harvard University Press, $28.95), and it's by turns exhilarating and confounding. Imagine Manny Farber on fast-forward, or Lester Bangs if he were addicted to Red Bull instead of cough syrup. Hampton is the master of that dense, can-you-keep-up-with-me style of writing that *Film Comment* specializes in: full of puns, wordplay and rapid-fire allusions to culture both high and low.

Here's one of my favourite passages from *Born in Flames*—favourite not because I can make sense of it, but because it shows a writer really taking his style to the limit. (He's talking about *Pistol Opera*, a 2001 movie by Japanese auteur Seijun Suzuki about a female assassin.) Wind Hampton up and watch him go:

"*Pistol Opera*'s spatial harmonics and absurd lyricism suggest a cinematic equivalent to the songs of Laurie Anderson and Brian Eno, or 'This Must Be the Place' in *Stop Making Sense*. ... Suzuki employs deadpan visual cues the way Anderson uses verbal ones, and it's as easy to imagine her adapting *Pistol Opera* into futuristic D'Oyly Carte Sprechstimme as it is to see him making a Dadaist thriller from Eno's 'The Fat Lady of Limbourg.'"

EVERY TIME I READ that paragraph, Hampton's casual confidence about how easy it is to imagine this elaborate scenario slays me. (I know, Howard: it's a



snap, isn't it?)

Half the time, I have no idea what Hampton is talking about, but I feel flattered that he assumes I have the same working familiarity with the movies of Brigitte Lin, the essays of Walter Benjamin and the records of Pere Ubu that he does. In one essay, he uses DH Lawrence's *Studies in Classic American Literature* to analyze *Buffy the Vampire Slayer*, in another he maps out the overlapping history of Hollywood and porn, referencing everything from Catherine Breillat's *Romance* to Joel Schumacher's *8mm* to Max Steiner's *Max 15: Street Legal*.

Hampton is at his best at these history-of-a-niche-genre pieces: he provides brilliant insights into Elvis movies, assassination movies and Hollywood movies about rock 'n' roll. Hampton, like the heroine of *Pistol Opera*, is better at quick volleys of gunfire—bringing his target down with one or two well-placed bullets—than at long, drawn-out battles. And these roving essays allow him to make short, devastating observations about movies that bug him and then jump acrobatically to the next topic.

Hampton is also a big fan of alternative rock and jazz, and his willingness to mention music in his film essays is another quality that makes him such a fresh voice—can you imagine Roger Ebert mentioning Cat Power or Sleater-Kinney in a review? (Hampton doesn't compare Brian De Palma to Alfred Hitchcock; he compares him to Alice Cooper!)

And his discussions of music are every bit as pithy as the ones about film. Just listen to him take down the Doors: "You name the drowning pool, and the Doors jumped into its contradictions wearing nothing but a cement inner tube. Leaving no cliché untouched, no myth unmolested, the Doors forged a city of the imagination as lesser morals might pass bad checks."

"A stench is haunting young America," Hampton writes in another essay, this one about heavy metal, "and it's coming from the decomposing corpse of 'youth rebellion' itself, the same moldering dead parrot that glib salesmen like Guns N' Roses keep trying to pass off as the living article. ('Beautiful plumage,' chimes an anxious Axl to calm the corpse's newly dissatisfied owners.)"

A writer who can puncture Guns N' Roses with a two-word Python reference? That's my kind of cultural critic. **v**



And the first rule of *Zodiac* is ...

JOSEF BRAUN / josef@vueweekly.com

THIS ROCKS

A centreless crime saga, a police procedural saturated with confusing data, a serial killer study that weirdly downplays its killings, David Fincher's *Zodiac* is almost a lot of things, burning through several genres before becoming something all its own.

Based on Robert Graysmith's true crime books outlining his personal investigation into the series of killings that menaced the Bay Area from the late '60s to the mid-'70s—and the killer's taunting of media, police and public through mailed cryptograms—it is a film that combs through grains of fact with only existential ambiguity for its destination.

Within its two-and-a-half hours, *Zodiac* undergoes major shifts that, while frustrating audience expectation, constitute something of a minor revelation in filmic storytelling. I'm a sucker for movies with interesting shapes and structures, and *Zodiac* boasts one of the most impressive in recent mainstream movies.

Moving through plumes of exposition with panache and galloping pace, *Zodiac* accumulates the fragmented collection of pertinents until reaching a threshold that thwarts our most valiant attempts to keep track of what's going on. But it's at this point that an engrossing thriller assumes a whole other, more richly satisfying dimension: it becomes a movie fundamentally about obsession, inviting the audience to indulge fully. And fruitlessly: the case was never solved, yet this niggling fact is immaterial when weighed against the purity of the obsessive's long plunge into mystery.

It is in this shifting point, dictated by the first signs of weary resignation on the part of Bay Area police, that *Zodiac* slowly retreats from its vast panorama and finally narrows its focus upon Graysmith, played by Jake Gyllenhaal with the sort of opaque awe that alludes to a darkness permeating this newspaper cartoonist's



THRILLER

NOW PLAYING
ZODIAC
DIRECTED BY DAVID FINCHER
WRITTEN BY JAMES VANDERBILT
STARRING JAKE GYLLENHAAL, MARK RUFFALO, ANTHONY EDWARDS, ROBERT DOWNEY JR

exterior innocence. Graysmith's quest to single-handedly identify the killer becomes the film's primary subject: a quiet young man finding his vocation in chasing a ghost.

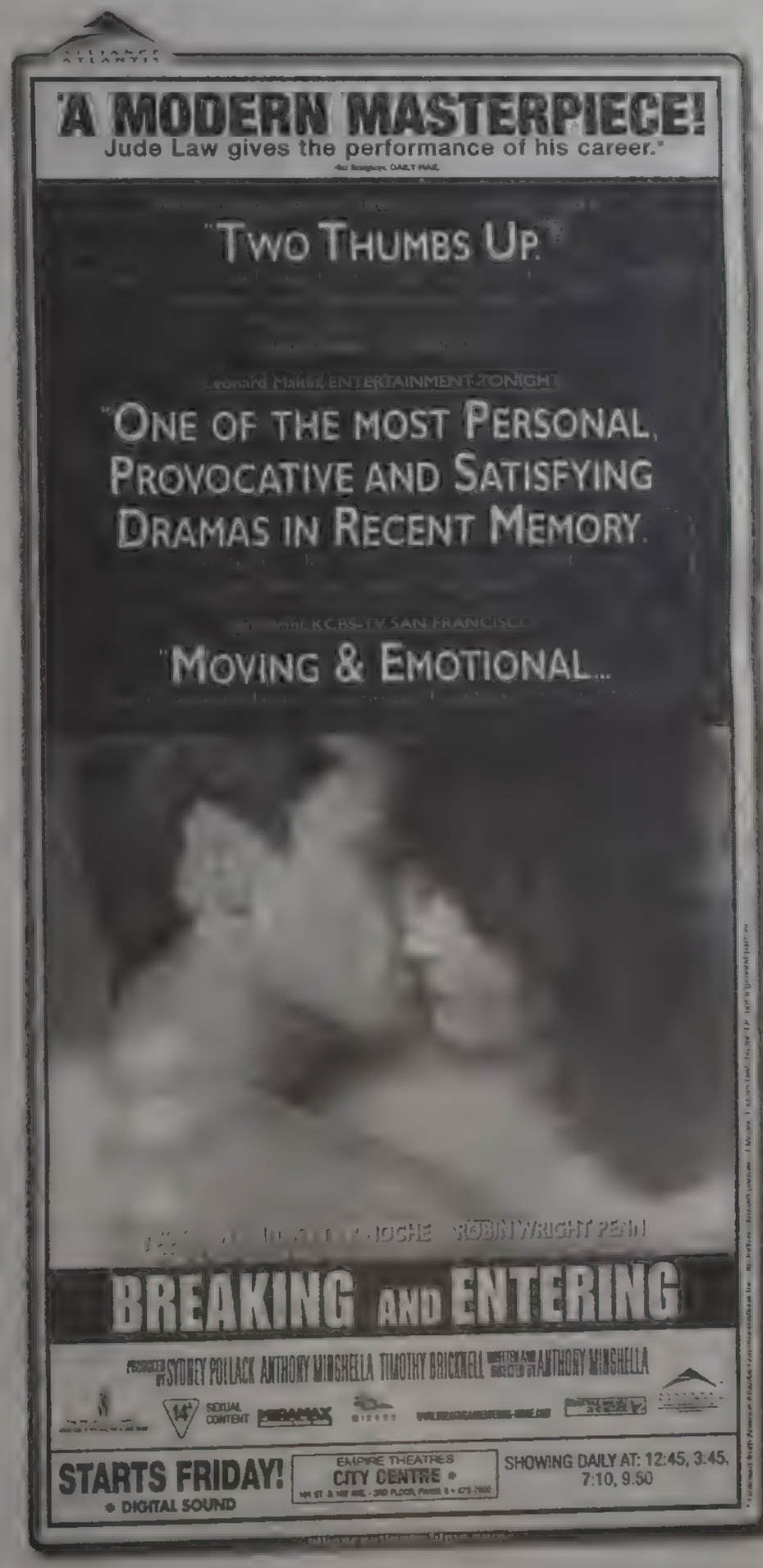
I DON'T COUNT MYSELF among those easily won over by Fincher's work. A recent revisit to *Se7en* admittedly reinvigorated my admiration for the director's breakout film, though I still found its immaculately designed grotesqueries distracting and kind of loathsome. Yet *Zodiac* is an altogether different beast, simultaneously broader in scope and more personal in sensibility, a movie so swept up in its own compulsive currents that it makes few allowances for arbitrary stylistic misadventure. Fincher's fixation with minutiae finds its perfect match in Graysmith's quest: this story is inherently consumed by a closed labyrinth of details, by a bogeyman that slipped forever back into the shadows.

Zodiac benefits marvelously from its stellar cast: James LeGros, Chloë Sevigny, Anthony Edwards, Dermot Mulroney, Elias Koteas, Philip Baker Hall, Brian Cox, Mark Ruffalo as an endearing, soft-spoken homicide detective and, most memorably, Robert Downey Jr as showboating crime reporter Paul Avery. Some have noted how Fincher reduces actors to components of his larger canvas, but they said the same thing about Hitchcock. These actors provide points of connection, colour, stakes and humour to *Zodiac*.

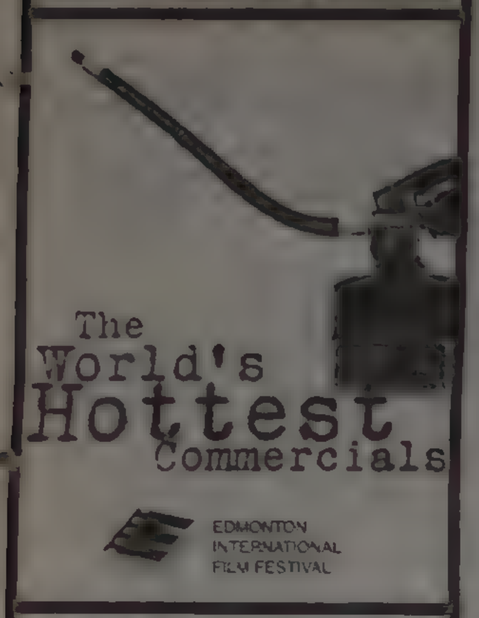
And not least among *Zodiac*'s triumphs is cinematographer Harris Savides, who played such an integral role in the rebirth of Gus Van Sant's career, engineering all those haunting unbroken shots that shaped *Gerry*, *Elephant* and *Last Days*. Whether his camera creeps through the chiaroscuro, honey-tinted gloom of a lonely park in the moments preceding a murder, or sits seemingly poised in imitation of one of those mini jukeboxes bolted to the tables of all-night diners, his is an inspired approach to aligning image with content and tone. And so textured in colour and varied in its use of light, it has even this stalwart celluloid lover thinking this High Definition Video stuff might not be so crude and lifeless after all. v

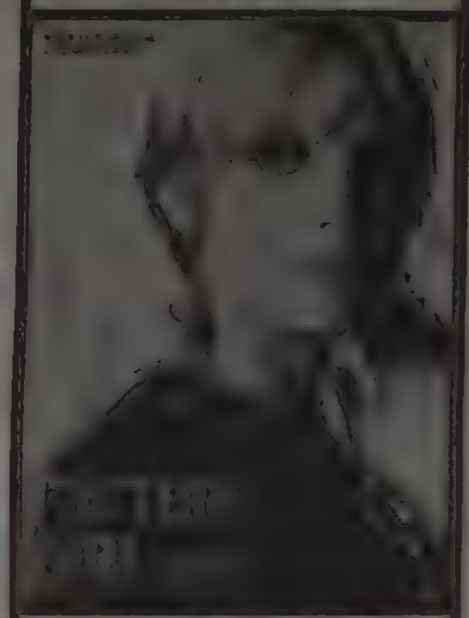








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When the Levees Broke, only the floodwaters came marching in

BRIAN GIBSON / brian@vueweekly.com



THIS ROCKS

As Hurricane Katrina swept towards New Orleans in the final days of August 2005, bureaucracy, miscommunication and systemic neglect came together in a Category 5 shitstorm. An unnatural governmental disaster left the city's poorest, mostly African-Americans, wading or drowning in a brackish sea of sewage. The smell of dead bodies joined the stench of rotting possessions and the odour of survivors who hadn't seen washrooms or showers for days.

Spike Lee's four-hour ***When The Levees Broke: A Requiem in Four Acts*** can only give the sights and memories of New Orlean's saddest days. Yet by Acts III and IV, Lee's elegy offers some of the soulful, dignified music of the Crescent City itself, permeated now, more than ever, by a melancholy air of tragic suffering and fiery resilience. This is also a stark chronicle of North America's worst urban engineering catastrophe, in one of the continent's most disenfranchised regions, that could still be turned into a watershed moment for American democracy.

The avoidability of the city's submersion becomes outrageously clear here. A simulation run a few years earlier involved the estimation that 127 000 people had no vehicles; a conference call between Bush and FEMA two days before Katrina hit land shows that they were worried about the levees breaking. The Corps of Engineers built shoddy, improperly reinforced walls that aren't even proper levees. Katrina actually slipped by New Orleans to the east, so in fact a mere Category 2-level backwash of Lake Pontchartrain's waters burst through. Some residents heard explosions and remain convinced that the water-walls were purposely blown to preserve richer areas of town, just like in 1965, after Hurricane Betsy.

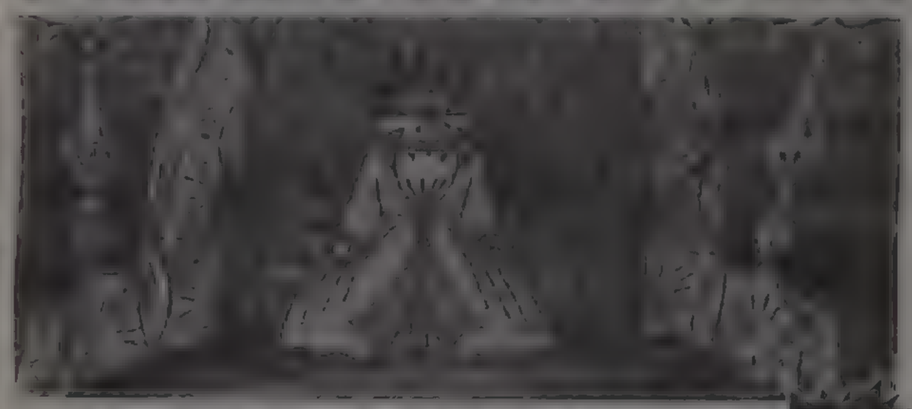
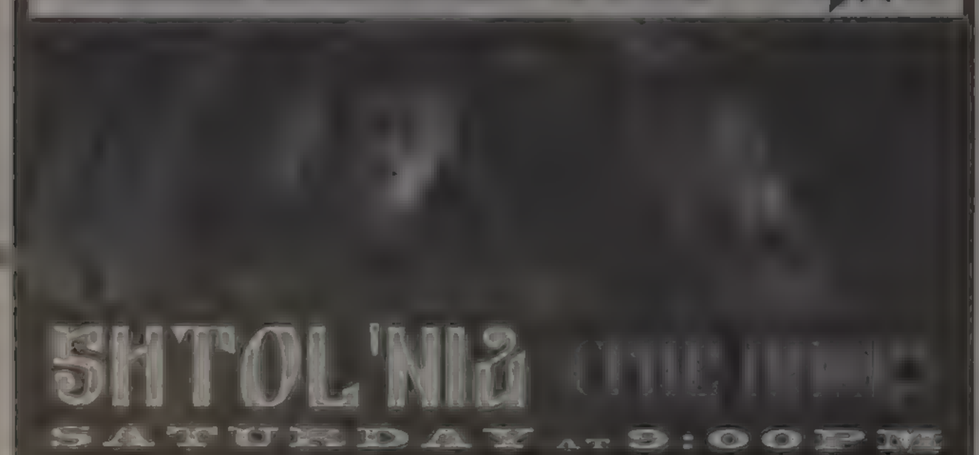
LEE SHOULD HAVE further stressed how impossible it was for the poorest, sickest and least mobile to get out of town—they didn't have the funds, means or any place to go. There's a pandering cheap shot when he record-scratch replays Bush's comment, "Heck of a job, Browny." Worst, the fawning focus and close-ups on Soledad O'Brien in Act II puts the detached, made-up talking head on the same platform as New Orleans residents who were actually up to their neck in the rising devastation of their beloved communities.

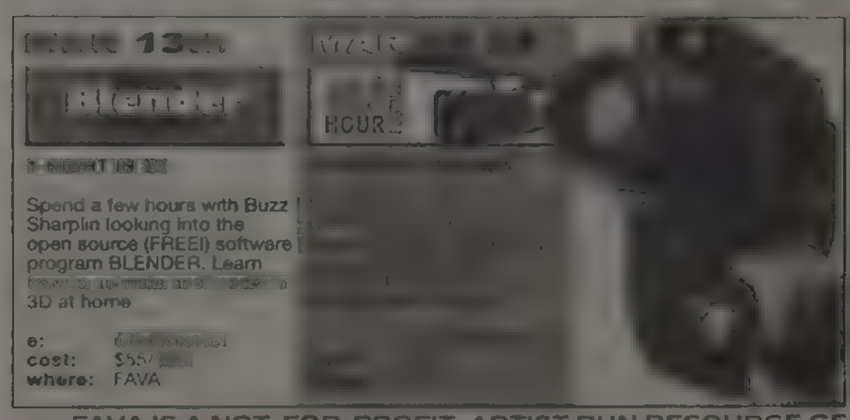
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NOW ON DVD
WHEN THE LEVEES BROKE: A REQUIEM IN FOUR ACTS
DIRECTED BY SPIKE LEE
STARRING NEW ORLEANS AND ITS RESIDENTS

Why not interview foreign TV journalists who got to the scene before CNN or FoxNews? Lee's document is a little too insular—even in studios a year after the event, some still seem slightly astonished that they or their neighbours ended up in the same drifting boats as disaster refugees on another continent. How much of this "we're better than this" myopia has been trickling down from the powers-that-be and for how long? And where was the 9/11-calibre shock and outrage over Katrina? (The hurricane's aftermath did bring gun-backed law and order, scapegoating and retaliation.) Why are there forces in Iraq instead of keeping the homeland secure for starving, thirsting New Orleans residents who need to be evacuated? Was Katrina yet another lost chance for an American foreign policy based on true empathy, not condescension?

IT'S THE JUSTLY angry black politicians, activists and city residents who raise these questions in Lee's film. The legacy of slavery still runs through, for the people here have only been further stripped of wealth, land and compensation. Survivors were shipped out of New Orleans and families separated, which seemed to many little different from being split up and auctioned off two centuries earlier. Homes built, worked and saved for by generations are lost forever now.

What also emerges is a trail littered with viciously callous insurance companies, FEMA incompetence, political territorialism, federal buck-passing and more bodies to place at the door of the Bush administration. Bodies like that of Herbert Freeman Jr.'s mother, whom he had to prop up in her wheelchair outside the convention centre on Sep 1. When evacuating soldiers finally came three days later, he was told to leave her. It's the depth and weight of Freeman Jr's or Michael Wright's or Phyllis Leblanc's words, the anger and sadness behind them, that surge forth in *When The Levees Broke*, sinking the political elite's murderously empty promises. As Leblanc says, the winds of Katrina started "peeling our shit apart." And then the waters came and went, exposing the filth and inhumanity under the surface of America's politics. How much longer will its people stand for it? **v**

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NEW THIS WEEK FILM WEEKLY

300 Frank Miller's (*Sin City*) graphic novel gets it up for director Zack Snyder's (*Dawn of the Dead*) hack and slash historical epic. Read Omar Mouallem's review on page 55

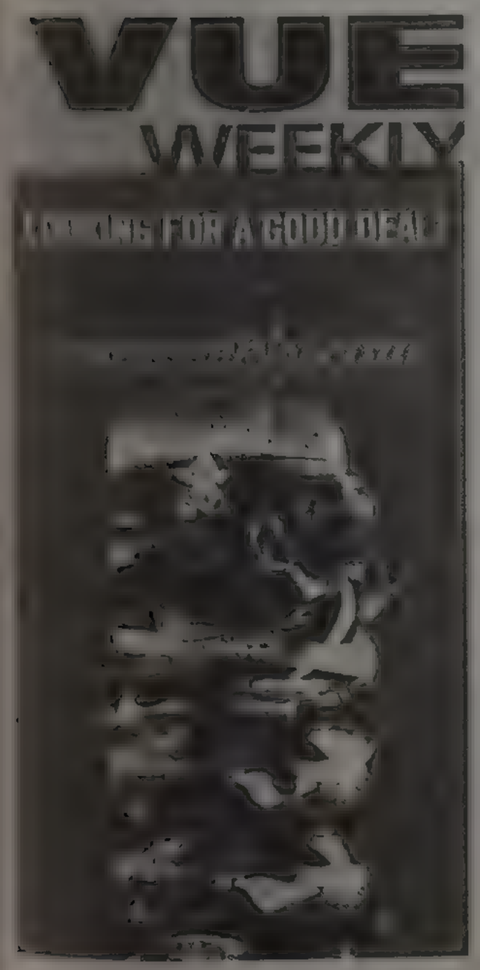
BREAKING AND ENTERING Jude Law, [illegible], and Juliette Binoche star in director Anthony Minghella's (*Bee Season* and *Cold Mountain*) dark drama. Read Liz Braun's review on page 56.

THE EEL Director Shohei Imamura (*The Ballad of Narayama*) mixes drama and comedy in his slippery and surreal tale of adultery and vengeance. STANLEY A MILNER [illegible] MON, MAR 12 (6:30 PM)

THE GREAT MCGINTY Director Preston Sturges takes a satirical shot at the political system in this sly 1940 comedy classic. ROYAL ALBERTA MUSEUM; MON, MAR 12 (8 PM)

UKRAINIAN FILM FEST A selection of feature films, children's cartoons and a rock doc from Ukrainian directors. Most are in Ukrainian without English subtitles. *Cartoons* THU, MAR 8 & FRI, MAR 9 (10:30 AM &1:30 PM); *Marichka* FRI, MAR 9 (7 PM); *I Shall Never Forget* FRI, MAR 9 (8:30 PM); *The Seventh Day: One Hour and a Half in the State of Civil War* SAT, MAR 10 (7 PM); *Shtol'nia (The Mine)* SAT, MAR 10 (9 PM); *Ukrainian Rock Festival: Don't be Indifferent* SUN, MAR 11 (7 PM) ZEIDLER HALL, THE CITADEL

WOMEN IN FILM The 2nd Annual Women in Film and Television International Short Film Showcase screens 10 award-winning films on International Women's day. Read Carolyn Nikodym's review on page 60. SHAW THEATRE, NAIT, DOORS OPEN THU, MAR 8 (6:30 PM), SHOWS START (7 PM)



FILM LISTINGS



All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE - JASPER

6094 Connaught Dr, Jasper, 852-4749

MUSIC AND LYRICS (PG) Fri-Sat 7:00, 9:05, Sun-Thu 8:00

GHOST RIDER (14A) Fri-Sat 7:00, 9:05, Sun-Thu 8:00

CINEMA CITY 6 / IMOVIES 12

Cinema 12: 3633-99 St, 463-5481

HAPPY FEET (G) Sat-Sun 11:15, Daily 1:30, 4:45, 7:15, 9:40; Fri-Sat late show 11:55, Kids Kabin Fever, Thu 1:30

EPIC MOVIE (14A) Sat-Sun 11:40; Daily 1:45, 5:00, 7:40, 10:05, Fri-Sat late show 12:20

ERAGON (PG, violence not recommended for young children) Sat-Sun 11:35, Daily 1:55, 4:35, 7:30, 9:50; Fri-Sat late show 12:10

CATCH AND RELEASE (PG, sexual content not recommended for young children) Sat-Sun 11:20; Daily 1:50, 4:30, 7:05, 9:25; Fri-Sat late show 11:50

STOMP THE YARD (PG, coarse language) Sat-Sun 10:55, Daily 1:20, 3:50, 7:20, 9:45, Fri-Sat late show 12:05

CHARLOTTES WEB (G) Sat-Sun 11:00; Daily 1:10, 3:15, 5:20, 7:25, 9:35, Fri-Sat late show 11:45

CHILDREN OF MEN (14A, coarse language violence) Sat-Sun 11:05, Daily 1:35, 4:00, 7:35, 9:55, Fri-Sat late show 12:15

FREEDOM WRITERS (PG, coarse language violence) Sat-Sun 10:50; Daily 1:25, 4:10, 7:00, 9:30 Fri-Sat late show 11:55

ALPHA DOG (18A, coarse language) Daily 4:05, 9:05, Fri-Sat late show 11:35

BORAT (14A, coarse language, sexual content, crude content, not recommended for children) Sat-Sun 11:10, Daily 1:15, 7:10

THE HOLIDAY (PG, not recommended for young children) Daily 1:00, 9:15

STRANGER THEN FICTION (PG) Sat-Sun 11:30, Daily 4:25, 6:45; Fri-Sat late show 12:00

FLUSHED AWAY (G) Sat-Sun 11:25, Daily 1:40 5:05, 6:50

APOCALYPTO (14A, gory scenes, brutal violence) Daily 8:55; Fri-Sat late show 11:40

THE DEPARTED (18A, coarse language, violence) Daily 1:05, 4:20, 7:45; Fri-Sat late show 11:05

THE DEPARTED (18A, coarse language, violence) Daily 1:05, 4:20, 7:45; Fri-Sat late show 11:05

Movies 12: 130 Ave 50 St, 472-9779

HAPPY FEET (G) Sat-Sun 11:15, Daily 1:40, 4:30, 7:05, 9:25, Fri-Sat late show 11:40, Kids Kabin Fever Thu 1:40

EPIC MOVIE (14A) Sat-Sun 11:40, Daily 2:05, 4:55, 7:35, 9:55; Fri-Sat late show 12:20

ERAGON (PG, violence not recommended for young children) Sat-Sun 11:20; Daily 2:00, 4:50, 7:15, 9:40, Fri-Sat late show 12:00

CATCH AND RELEASE (PG, sexual content, not recommended for young children) Sat-Sun 11:30; Daily 1:55, 4:15, 6:50, 9:15, Fri-Sat late show 11:35

STOMP THE YARD (PG, coarse language) Sat-Sun 11:10, Daily 1:35, 4:45, 7:20, 9:50, Fri-Sat late show 12:10

THE DEPARTED (18A, coarse language, violence) Daily 1:15, 4:20, 7:45, Fri-Sat late show 10:45

CHARLOTTES WEB (G) Sat-Sun 11:00, Daily 1:10, 3:15, 5:15, 7:25, 9:35, Fri-Sat late show 11:45

FREEDOM WRITERS (PG, coarse language, violence) Sat-Sun 11:20; Daily 1:45, 4:40, 7:10, 9:45; Fri-Sat late show 12:10

CHILDREN OF MEN (14A, coarse language, violence) Sat-Sun 11:25, Daily 1:50, 4:35, 7:00, 9:30, Fri-Sat late show 11:55

BORAT (14A, coarse language, sexual content, crude content, not recommended for children) Sat-Sun 11:35; Daily 2:10, 5:00, 7:40, 10:00, Fri-Sat late show 11:50

APOCALYPTO (14A, gory scenes, brutal violence) [illegible]

STRANGER THEN FICTION (PG) Sat-Sun [illegible]

ALPHA DOG (18A, coarse language) Daily 9:50, Fri Sat late show 12:05

FLUSHED AWAY (G) Sat-Sun 11:05, Daily 1:05, 3:10, 5:10, 7:30

CITY CENTRE 9

10200-102 Ave 421-7020

THE LAST KING OF SCOTLAND (18A, gory scenes) Fri Sun-Thu 12:50, 3:35, 6:30, 9:20, Sat 3:35, 6:30, 9:20

300 (18A, gory scenes, no passes) Daily 1:00 3:55, 6:40, 9:30

GHOST RIDER (14A) Fri-Tue 1:10, 3:45, 6:35 9:15, Wed 1:25, 4:15, 7:20, 9:55, Thu 1:15, 4:25, 7:30, 10:00

WILD HOGS (PG, coarse language, not recommended for young children) Daily 1:30, 4:30, 7:00 [illegible]

BREACH (PG, coarse language) Fri Sun-Thu 1:20 4:10, 6:55, 10:00; Sat 1:20, 4:10, 6:55

THE NUMBER 23 (14A, violence, gory scenes) Fri Wed 1:15, 4:25, 7:30, 10:00, Thu 1:10, 3:45, 9:15

MUSIC AND LYRICS (PG) Fri-Tue 1:25, 4:15 7:20, 9:55, Wed Thu 1:10, 3:45, 9:15

ZODIAC (14A, violence) Daily 12:40, 4:20, 7:45

BREAKING AND ENTERING (14A, sexual content) Daily 12:45, 3:25, 7:10, 9:50

METROPOLITAN OPERA: THE FIRST EMPEROR (Classification not available) Sat 11:00

CLAREVIEW

4211-139 Ave, 472-7600

300 (18A, gory scenes, no passes) Fri-Sun 1 1:30, 3:45, 4:35, 6:50, 7:20, 9:30, 10:00, Mon Thu 4:35, 6:50, 7:20, 9:30, 10:00, 4:15

WILD HOGS (PG, coarse language, not recommended for young children) Fri Sun 2:00, 5:00 7:30, 9:50; Mon-Thu 5:00, 7:30, 9:50

ZODIAC (14A, violence) Fri Sun 1:15, 5:10 8:30, Mon-Thu 5:10, 8:30

GHOST RIDER (14A) Fri Sun 12:45, 3:15, 6:30 9:15, Mon-Thu 6:30, 9:15, 4:00

THE NUMBER 23 (14A, violence, gory scenes) Fri Sun 12:30, 3:00, 6:40, 9:20, Sat 12:30, 3:00, 9:20, Mon-Thu 6:40, 9:20, 4:20

RENO 911!: MIAMI (14A, coarse language, crude content) Fri-Sun 2:10, 4:45, 6:45, 9:10 Mon Thu 4:45, 6:45, 9:10

NORBIT (PG, sexual content, crude content, not recommended for children) Fri-Sun 1:40, 4:00 6:35, 9:00; Mon-Thu 4:00, 6:35, 9:00

BRIDGE TO TERABITHIA (PG, may frighten young children) Fri-Sun 2:20, 4:50, 7:10, 9:25 Mon-Thu 4:50, 7:10, 9:25

MUSIC AND LYRICS (PG) Fri-Sun 1:50, [illegible] 9:05, Mon-Thu 6:35, 9:05

THE ASTRONAUT FARMER (PG) Daily 4:10

THE LAST MIMZY (PG, may frighten young children, sneak preview) Sat 7:00

GALAXY - SHERWOOD PARK

2020 Sherwood Drive, 416-0150

300 (18A, gory scenes, no passes) Fri 3:45, 4:15, 6:30, 7:15, 9:30, 10:00, Sat-Sun 12:30, 1:15 3:45, 4:15, 6:30, 7:15, 9:30, 10:00 Mon-Thu 6:30, 7:15, 9:30, 10:00

WILD HOGS (PG, coarse language not recommended for young children) Fri 3:25, 7:30, 9:55, Sat Sun 12:50, 3:25, 7:30, 9:55, Mon-Thu 7:30, [illegible]

ZODIAC (14A, violence) Fri 3:35, 7:45, Sat Sun 12:15 3:35, 7:45, Mon-Thu 7:45

RENO 911!: MIAMI (14A, coarse language, crude content) Fri 4:30, 7:25, 9:35, Sat Sun 12:35, 2:30 4:30, 7:25, 9:35 Mon 9:35; Tue-Thu 7:25, 9:35

THE NUMBER 23 (14A, violence, gory scenes) Fri 4:00 7:00, 9:20, Sat 1:20, 4:00, 9:20; Sun 1:20, 4:00, 7:00 9:20, Mon-Thu 7:00, 9:20

BRIDGE TO TERABITHIA (PG, may frighten young children) Fri 3:55, 7:05, 9:25, Sat Sun 1:00 3:55, 7:05, 9:25, Mon-Thu 7:05, 9:25

GHOST RIDER (14A) Fri 3:30 6:50, 9:45, Sat Sun 12:45, 3:30, 6:50, 9:45, Mon-Thu 6:50, 9:45

MUSIC AND LYRICS (PG) Fri-Sun 3:20, 6:45, 9:40, Mon-Thu 6:45, 9:40

NIGHT AT THE MUSEUM (PG, not recommended for young children) Fri 3:15 6:40, 9:15, Sat-Sun 12:40, 3:15, 6:40, 9:15, Mon 6:40, Tue-Thu 6:40, 9:15

THE ASTRONAUT FARMER (PG) Sat-Sun 12:20

THE LAST MIMZY (PG, may frighten young children, no passes, sneak preview) Sat 7:00

OILERS PPV: EDMONTON VS LOS ANGELES (STC) Mon 8:30

GARNEAU

8712-109 St, 433-0728

DAYS OF GLORY (14A violence) Daily 7:00, 9:15 Sat-Sun 2:00

GATEWAY 8

2950 Calgary Trail, 436-6977

NIGHT AT THE MUSEUM (PG, not recommended for young children) Fri Mon-Thu 7:20 9:35, Sat-Sun 1:50 4:05, 7:20, 9:35

CASINO ROYALE (14A, violence) Fri Mon-Thu 7:30, Sat Sun 1:00, 4:25, 7:30

THE ULTIMATE GIFT (PG) Fri Mon Thu 7:15 9:50; Sat-Sun 1:10, 3:50, 7:15, 9:50

DREAMGIRLS (PG, coarse language, mature themes) Fri Mon-Thu 6:50, 9:30; Sat-Sun 1:05 3:55, 6:50, 9:30

THE QUEEN (PG) Fri Mon-Thu 6:40, 9:15 Sat Sun 1:20, 3:40, 6:40, 9:15

NEHLE PE DHELA (PG, subtitled) Fri Mon-Thu 6:30, 8:45, Sat-Sun 3:30, 6:30, 8:45

THE LAST KING OF SCOTLAND (18A, gory scenes) Fri Mon-Thu 7:00, 9:40; Sat-Sun 1:30 4:10, 7:00, 9:40

THE PURSUIT OF HAPPYNESS (PG) Fri Mon-Thu 7:10; Sat-Sun 1:40, 4:15, 7:10

SMOKIN' ACES (18A, gory scenes, brutal violence) Daily 9:45

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, [illegible]

WILD HOGS (PG, coarse language, not recommended for young children) Daily 1:00, 3:[illegible] 5:05, 7:20, 9:15

HAPPY FEET (G) Daily 12:45, 2:55

GHOST RIDER (14A) Daily 5:00, 7:10, 9:20

BRIDGE TO TERABITHIA (PG, may frighten young children) Daily 1:20, 3:25, 5:30, 7:35, 9:2[illegible]

300 (18A, gory scenes) Daily 1:45, 4:30, 7:00 9:15

THE QUEEN (PG) Daily 12:50, 5:15

PAN'S LABYRINTH (14A, brutal violence, not recommended for children) Daily 2:50, 7:15, 9:30

LEDUC CINEMAS

4762-50 St, Leduc, [illegible]

300 (14A, gory scenes) Daily 7:00, 9:30, [illegible] 1:00, 3:30

BECAUSE I SAID SO (14A) Daily 6:55, 9:15, Sat-Sun 12:55, 3:15

NORBIT (PG, sexual content, crude content, not recommended for children) Daily 7:10, 9:25; Sat Sun 1:10, 3:30

WILD HOGS (PG, coarse language, not recommended for young children) Daily 7:05, 9:20 Sat Sun 1:05, 3:30

MAGIC LANTERN - CAMROSE

Camrose, [illegible]

300 (18A, gory scenes) Daily 6:55 9:05; Sat, Sun 1:55

WILD HOGS (PG, coarse language, not recommended for young children) Daily 7:05 [illegible] Sun 2:05

BRIDGE TO TERABITHIA (PG, may frighten young children) Daily 7:10, 9:00; Sat, Sun 2:10

GHOST RIDER (14A) Daily 7:00, 9:15, Sat, Sun [illegible]

PAN'S LABYRINTH (14A, brutal violence, not recommended for children) Daily 6:50 9:10, Sat Sun 1:50

MAGIC LANTERN - SPRUCE GROVE

205 Main St, Spruce Grove 972-2332

ARTHUR AND THE INVISIBLES (G) Daily 7:00; Sat Sun 1:00, 3:00

MUSIC AND LYRICS (PG) Daily 9:00

METRO CINEMA

9828-101A Ave, Citadel Theatre, 425-9212

CHILDREN'S UKRAINIAN CARTOONS (STC) Fri 10:30, 1:30

MARICHKA (STC) Fri 7:00

I SHALL NEVER FORGET (STC) Fri 8:30

THE SEVENTH DAY: ONE HOUR AND A HALF IN THE STATE OF CIVIL WAR (STC) Sat [illegible]

SHTOL'NIA (STC) Sat 9:00

UKRAINIAN ROCK FESTIVAL: DON'T BE INDIFFERENT (STC) Sun 7:00

AN EVENING IN TIBET AND NEPAL (STC) Thu [illegible]

NEW WEST MALL 8

8882-170 St, 444-1829

[illegible] young children) [illegible]

HAPPY FEET (G) [illegible] 12:00, 2:20, 4:4[illegible] 9:4[illegible]

STOMP THE YARD (PG, coarse language) Fri Mon-Thu 6:40, 9:[illegible] 1:00, 3:45, 6:4[illegible]

CHILDREN OF MEN (14A, coarse language violence) Fri 4:35, 7:1[illegible] 4:35, 7:15, 9:35, M[illegible]

THE DEPARTED (18A, coarse language) Fri Mon Thu [illegible] 0, 6:30, 9:30

CHARLOTTE'S WEB (G, Fri 4:40, 6:50, Sat Sun 12:20, 2:35, 4:40, 6:50, Mon-Thu [illegible]

ALPHA DOG (18A, coarse language) Daily 9:[illegible]

WE ARE MARSHALL (PG) Daily 9:[illegible]

HAPPILY N'EVER AFTER (G) Fri 4:3[illegible]

[illegible] crude content) Daily 9:1[illegible]

FLUSHED AWAY (G) Fri 5:00, 7:00; Sat Sun [illegible] 2:45, 5:00, 7:00; Mon-Thu 7:00

NORTH EDMONTON CINEMAS

[illegible] Avenue, [illegible]

300 (18A, gory scenes, [illegible] 1:00, 2:00, 3:00, 4:0[illegible] 3:1[illegible]

WILD HOGS (PG, [illegible]

ZODIAC (14A, violence) Daily 12:05, 1:20, 3:40, 4:40, 6:40, 8:30, 10:05

THE NUMBER 23 (14A, violence, gory scenes) Fri Sun Tue-Thu 1:50, 5:30, 8:00, 10:30, Mon 1:50, 5:30, 8:00

THE ASTRONAUT FARMER (PG)

RENO 911!: MIAMI (14A, coarse language, crude content) Daily 10:15

BRIDGE TO TERABITHIA (PG, may frighten young children) Daily 12:10, 2:30, 4:50, 7:30, 10:10

GHOST RIDER (14A) Daily 12:20, 2:40, 5:10, 7:40, 10:35

BREACH (PG, coarse language) Fri-Sun Tue-Thu 12:50, 3:40, 7:00, 9:30, Mon 12:50, 3:40, 9

MUSIC AND LYRICS (PG) Fri Sun-Thu [illegible] 0, 7:10, 9:40, Sat 3:50, 7:10, 9:4

BLOOD DIAMOND (14A, [illegible] content) Daily 3:30, 6:5

HAPPY FEET (G) Daily 12:45

METROPOLITAN OPERA: THE FIRST EMPEROR ENCORE PRESENTATION (S[illegible] at 11:30

THE LAST MIMZY (PG, may frighten young [illegible]

OILERS PPV: EDMONTON VS LOS ANGELES [illegible]

PRINCESS

10337-82 Ave, [illegible]

THE WORLD'S HOTTEST COMMERCIALS (PG) Daily 7:15, 9:15, Sat Sun 2[illegible]

FACTORY GIRL (18A, substance abuse) Daily 7:00, 9:00, Sat Sun 2[illegible]

SILVERCITY WEM

WEM, 8882-170 St, [illegible]

WILD HOGS (PG, coarse language, not recommended for young children, Digital) Daily 1:40 4:10, 7:15, 10:00

300 (18A, gory scenes 12:00, 12:50, 1:30, 3:00, 3:3[illegible] 7:45, 9:30, 10:15, 10:3[illegible]

300: THE IMAX EXPERIENCE (18A, gory scenes, no passes, Digital, IMAX) Daily 1:00 4:00, 7:00, 9:45

BRIDGE TO TERABITHIA [illegible]

RENO 911!: MIAMI [illegible]

ZODIAC (14A, violence) [illegible]

GHOST RIDER (14A, [illegible]

THE NUMBER 23 (14A, violence, gory scenes, [illegible]

MUSIC AND LYRICS [illegible]

NIGHT AT THE MUSEUM [illegible]

NORBIT [illegible]

THE LAST MIMZY [illegible]

OILERS PPV: EDMONTON VS LOS ANGELES [illegible]

SOUTH EDMONTON COMMON

1525-99 St, 436-8585

300 (18A, gory scenes, no passes) Daily 12:30, 1:15, 2:00, 3:30, 4:15, 5:00, 6:30, 7:15, 8:00 [illegible]

WILD HOGS (PG, coarse language [illegible]

ZODIAC (14A, violence [illegible]

BLACK SNAKE MOAN (18A) Daily 1:40, 4:30 7:30, 10:45

THE NUMBER 23 (14A, violence [illegible]

RENO 911!: MIAMI [illegible]

BRIDGE TO TERABITHIA (PG, may [illegible]

BREACH [illegible]

MUSIC AND LYRICS [illegible]

NORBIT (PG, sexual content, crude content [illegible]

PAN'S LABYRINTH (14A, brutal, violence, no [illegible]

BLOOD DIAMOND (14A, violence) Fri-Tue [illegible]

METROPOLITAN OPERA: THE FIRST EMPEROR ENCORE PRESENTATION (STC [illegible]

THE LAST MIMZY (PG, may [illegible] young [illegible]

OILERS PPV: EDMONTON VS LOS ANGELES [illegible]

WESTMOUNT CENTRE

111 Ave, Groat Rd, 455-8726

300 [illegible]

THE QUEEN (PG) Fri Mon-Thu 6:45, 9:[illegible] 1:45, 4:30, 6:45, 9:00

ZODIAC [illegible]

GHOST RIDER [illegible]

WETASKIWIN CINEMAS

(1) 780-352-3800

THE NUMBER 23 (14A, violence [illegible]

BECAUSE I SAID SO (1[illegible] Sat Sun 12:55

NORBIT (PG, sexual [illegible] 0, 3:3[illegible]

WILD HOGS (PG, coarse language, not recommended for young children) Daily 7:05, 9:40 Sat Sun 1:05, 3:3[illegible]



Not fantastic, but *Wild Hogs* will make you snort a line or two

JONATHAN BUSCH / jonathan@vueweekly.com

If I were 16, *Wild Hogs* would be the film I'd find my parents howling over while they split a Dairy Milk; meanwhile, I'm missing *The Passionate Eye*. I've grown up a little, and started taking anti-depressants last June. In short my tastes have evolved, and I've learned to make room for a comedy about four middle-aged suburban men on a motorcycle road trip rediscovering their dudehood. But enough about me.

THIS IS OK

COMEDY

NOW PLAYING

WILD HOGS

DIRECTED BY WALT BECKER

WRITTEN BY BRAD COPELAND

STARRING TIM ALLEN, JOHN TRAVOLTA, MARTIN LAWRENCE, WILLIAM H MACY

A dentist (Tim Allen), computer programmer (William H Macy), a plumber (Martin Lawrence) and a bummed-out accountant (John Travolta) realize how pathetic their local motorcycle gang will become unless they make a weekend break for the West Coast.

But not so fast, Mister Man; on the way, they're bound to spread hijinx when they encounter a range of roadside distractions and goofy mishaps that threaten the authenticity of their masculinity. There's a repressed homosexual cop (a measurable representation that should keep GLAAD busy this month), a couple bags of poop and a gang of real bad bikers (led by a tattooed Ray Liotta) who tail their butts after an unforeseen explosion. And it's coming soon to a Father's Day-themed Best Buy flyer near you

The most glaring mark of the beast on *Wild Hogs* is its obvious, perhaps uninspired conception. It's an idea that merely wants to ride the tails of its comedic ensemble. It works, hoggone it. There is little emphasis on validating its meaningless plot, and instead unleashes a stream of clever opportunities to help Mum cackle and Dad guffaw

THERE'S A LOT to be said about this ensemble. Tim Allen is a complex icon, which I realized over the holidays as my aunt relayed how much she enjoyed *The Santa Clause 3*. He and John Travolta are well-matched, in that they confuse audiences over what lasting charm still affords them consistent lead roles. Both actors wear their leather and flaming bandanas with more chutzpah than irony, confident in their marketable onscreen presence, accommodated by a surprisingly well-written script. Lawrence, a wee less accessible to the gated community demographic, is a little overshadowed here (he's a little young for a mid-life crisis), but likely finds it a safe haven from the floating memories of *Big Momma's House 2*.

Though it's Macy who figuratively rocks the casbah as the adorable shy-guy Dudley, clad in a vintage leather helmet that makes him look like a little gremlin. On repeated occasions, his dorky, polite mishaps find a way to exterminate but equally redeem their absurd attempts at "performing" masculinity. And you get to see his bum

Two weeks ago, I saw Nicolas Cage tire himself out trying to properly fetishize a motorcycle in *Ghost Rider*, and it failed to impress me the same way. Give yourself a nudge and see *Hogs* on a cheap night. It's better than you might expect, a refreshing, humble effort that isn't too proud of its originality. ▼

Shorts show women settle into the director's chair

CAROLYN NIKODYM / carolyn@vueweekly.com

Aside from a few notable exceptions, there aren't a lot of women sitting in the director's chair, but if the **Women in Film & Television Short Film Showcase** is any indication, it isn't for lack of ingenuity.

THIS ROCKS

The 10 international films are as varied as the directors they come from, taking on the world in interesting, often irreverent ways. As with any showcase shorts, some are better than others, but here, it seems to be more a matter of subjective tastes than any sort of complaint on execution. Each of the 10 films is compelling in its own right.

Lola Potts's *Fish Out of Water* begins the collection on the strongest note possible. The New Zealander juxtaposes the morning commuter traffic jam against the calmness of a row boat on the bay, where our protagonist escapes road rage and noxious fumes on his way to the office every day.

While there is no dialogue, Potts manages to deliver a set of recognizable character types with her choice of camera angles and close-ups—accentuating the diva's perfectly manicured fingernails or animating the elephant on the boorish man's tie, for instance.

The Saint of Avenue B by American René Alberta stands out as one of the films most technically challenged (the sound quality is poor), but Alberta takes on the difficult subject of idolatry and offers some beautiful moments in such an understated way. (She also stars across from Andre Royo, who plays Bubbles in *The Wire*.)

The action begins at a party in James (Royo) and Paula's (Alberta) apartment, and while the festivities are lively (with champagne being [illegible] by the lone white person on the scene), Paula doesn't seem to be a part of what is going on. As she sits on the couch, the action buzzes around her, and you get a wonderful sense of her wondering, "is this it?"

It isn't, of course, as something happens to Paula that changes the dynamic between her and the world, leaving her to preach to a flock of followers on the roof of the apartment building. The whole thing is a little bit odd, but Alberta nails some of the characterizations so accurately that it all gels somehow.

ONE OF THE WEIRDEST (and I consider "weird" to be something of a compliment) shorts, however, has to be *Exploding Buds* by German Petra Schröder.

Now, I am not sure if I can strongly say that I liked this partial musical, but it wasn't without its curious and odd delights.

We follow the young Kate (Jytte-Merle Böhrnsen) and Echo (Natascha Hockwin) through their land of make-believe, as coming puberty forces them to ward off the blight of boys with increasingly half-hearted vigilance.

There must be something to stereotypes, or at least Schröder is playing to them, because some of our characters have outrageous hair dos and one of the songs is backgrounded to techno. What it all adds up to is a fun piece of cinema that artfully finds a way to reflect a major stage in life back to us.

SHORTS

THU, MAR 8 (6:30 PM)

WOMEN IN FILM & TELEVISION SHORT FILM SHOWCASE

BY VARIOUS DIRECTORS

SHAW THEATRE, NAIT CAMPUS (106 STREET & PRINCESS ELIZABETH AVENUE), $15

Not all of the films are so irreverent, though American filmmaker Annette Apitz uses old home-movie footage of a happy toddler as the visual for her more harrowing story of growing up in a fractured and flawed family in *A Warm Comforting Home*.

The toddler, of course, is Apitz herself, a happy bundle of trundling energy and the contrast between this sunny-looking film and the text on the title cards is stark. To the melancholy vocals of Radiohead's Thom Yorke, we're told the story behind the perfection of the footage. To see Apitz's beautiful mother and then learn of her suicide attempt and her cynically telling her daughter, "I can't believe you graduated," is rawly revealing, and yet avoids the overwrought woe-is-me sentiment.

We follow the young Kate and Echo through their land of make-believe, as coming puberty forces them to ward off the blight of boys with increasingly half-hearted vigilance

The final film *Big Girl*, with its straight-ahead and human story, is one of my favourites, however. Canadian director Renuka Jeyapalan is aided by some strong acting in the telling of a somewhat typical story. Nicole, a single mother, begins dating Gerry who her daughter Josephine despises on principal. Gerry, however, refuses to be daunted by Josephine's jabs

The bulk of the film follows a competition between Gerry (Kristen Holden-Ried) and Josephine (Samantha Weinstein). They've agreed to battle it out for Nicole (Patricia Fagan) If Josephine wins, Gerry will leave the relationship, and if Gerry wins, Josephine will accept it

What happens through the competition is predictable; by hanging out together and having staring contests and the like, Josephine grows to like Gerry, making the competition somewhat obsolete. That is not how it ends, however, and the twist is what makes Jeyapalan's film so strong and heartbreakingly realistic.

While some of the other films are animated and some are more experimental, all of them share that same sense of piercing into the heart of the matter, getting to the marrow of humanity—making you wonder why there can't be more Sophia Coppolas on the main screens. ▼



change without prior notice and may vary based on prescription strength. ** $0 Down, 0% financing is a limited offer, and may be subject to credit approval. Some restrictions may apply. Call for details.

YAEL WAND / 63
HOT TODDY / 67
ELIZABETH / 69

What is this that stands before me: Black Sabbath or Heaven and Hell?

EDEN MUNRO / eden@vueweekly.com

Tony Iommi has no illusions about what people are going to think as he heads out on tour with vocalist Ronnie James Dio, bassist Geezer Butler and drummer Vinnie Appice for the first time in nearly a decade and a half.

"People know that it's the same band that's called [Black] Sabbath," he chuckles over the phone from his UK home. "[We] originally started calling the tour the Heaven and Hell tour and it's gone into calling us **Heaven and Hell** so that people can decipher the two [bands]."

The two bands he's talking about just happen to be a couple of the most influential metal groups of all time—it's hard to find a band playing heavy music today who weren't influenced by either the original Ozzy Osbourne-led group or the second, Dio-fronted version. But while Sabbath has been touring for the last decade with Osbourne, they haven't played with Dio since the tour following the band's first ill-fated reunion for 1992's *Dehumanizer*, which itself came a full decade after *Mob Rules*, the lineup's preceding studio album.

Iommi and Butler have spent the past few years playing a greatest hits-type Sabbath set from the Osbourne years, but they hadn't spoken to Dio since the singer left and the original group reunited. Iommi laughs when asked about the distinct lack of communication between the two camps.

"It's funny with our lot," he says. "That sort of happens [where we don't talk at all], but as soon as we see each other it's like nothing happened."

So, how exactly did these guys run into each other again after all these years? Well, Iommi says that it was a fairly simple undertaking, really. The band's record label was putting together *The Dio Years*, a new primer on the Dio era, and they asked Iommi about including something new.

"I went to see Ronnie when he played in England at one of his shows, and we got together, and it was just great to see him again and the atmosphere was fantastic," Iommi recalls of the initial meeting between him and Dio. "Ronnie went back to LA and then he flew over again to work with me on [a new] track. We started with one track first to see how it goes, and it was really good. We bounced off each other, and it was all very easy and one thing led to another. We started with the one track and we ended up with three tracks for this album. It was all working great and it's just materialized now into doing some shows, which we're all really pleased about."



PREVUE | TUE, MAR 13 (7 PM)
HEAVEN AND HELL
WITH MEGADETH, DOWN
REXALL PLACE, $35.50 - $59.50

DESPITE THE ICONIC quality of Sabbath's albums with Osbourne, the band found themselves exploring new sonic territories when Dio joined, and despite the long periods between recordings, Iommi says that the new material picks up pretty much where the band left off, keeping the group's sound intact while still moving forward.

Iommi says that the differences in sound between the Osbourne and Dio versions is partly a result of the evolution of his own guitar-playing and writing throughout the years, and partly a result of the differences in the two vocalists.

"Ronnie is a totally different singer from Ozzy," he considers. "When I wrote for Ozzy I sort of knew where he was going to go—working with him for so many years I sort of had an idea of which things were good for him to sing on or not—and, of course, when Ronnie came in I had no idea so it was a totally open book and just the whole style of writing changed with Ronnie."

One thing that is different for the lineup this time around is that the band was relieved of the pressure to put out an album, tour, put out another album, tour again and so on. All they had to do was come up with the new tracks for *The Dio Years*, although Iommi says that they actually had to hold themselves back so that they could finish up and get out there on tour. He doesn't rule out a whole new album in the future, though, saying that he would very much like to see this band continue past the current tour

FOR THE TIME BEING, though, Iommi and the others are focused on playing on the same stage again, and the name change this time out is serving to open up some interesting possibilities, too; there are no plans to play any of the Osbourne-era staples during the tour, freeing them from the greatest hits setlists of the past

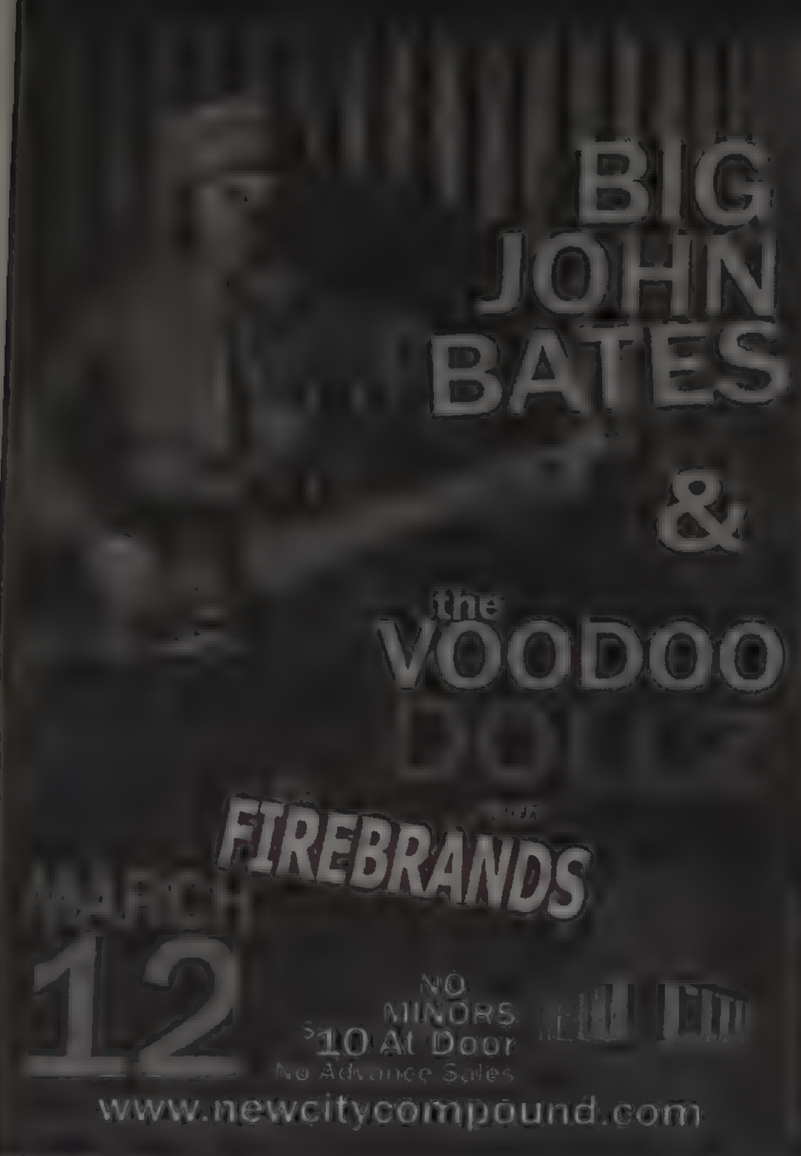
"Ronnie did leave himself open," Iommi explains. "He said, 'listen if you want to play any of the old Sabbath stuff, I'm quite open to that.' But, to be honest, I don't think we will. I mean, we may try one or two, but we've talked about just doing the Dio era, which is nice because we've got some great songs there and it'll be nice to put a show together with them."

The exclusion of the band's earlier catalogue in favour of the three albums and the new tracks with Dio means that the band can dig deep into their history for some more obscure pieces that would normally be left out so that "Paranoid" or "Iron Man" could have their place in the setlist

Regardless of what the future holds for Heaven and Hell as a band, Iommi is thrilled to be able to revisit some of the songs that he hasn't played for many, many years—along with a few that have never been played live. And he's excited about the prospect of creating new music with both Dio and Osbourne in the years ahead

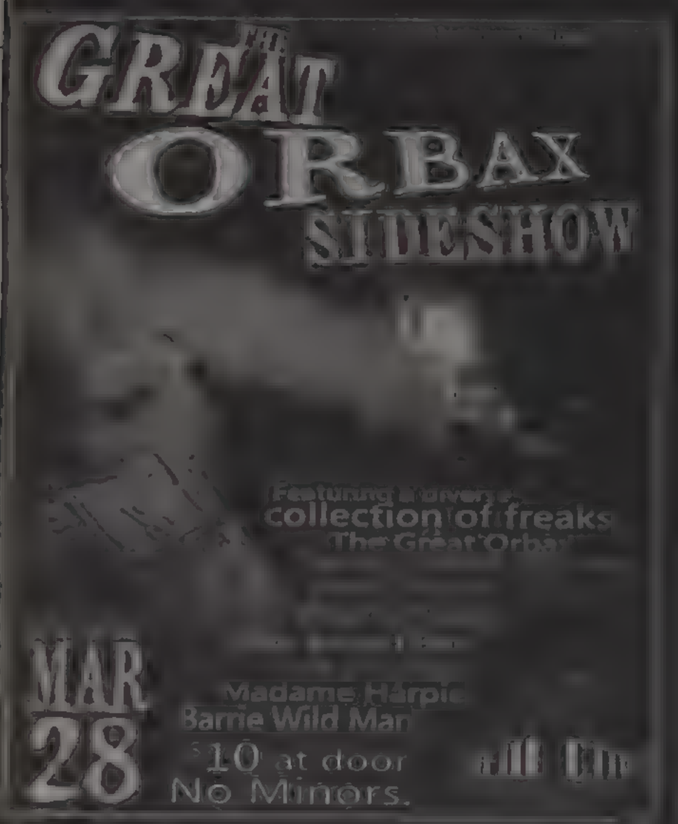
"It's unbelievable, really, to know that we can still do the two projects he muses. "But I think that's the way it should be, really. I think with music you shouldn't have any boundaries. You should be able to go out and do what you enjoy. At the moment Ozzy is going to be going out and doing his solo to[illegible] ables us to be able to go[illegible] this as well. Why sho[illegible]

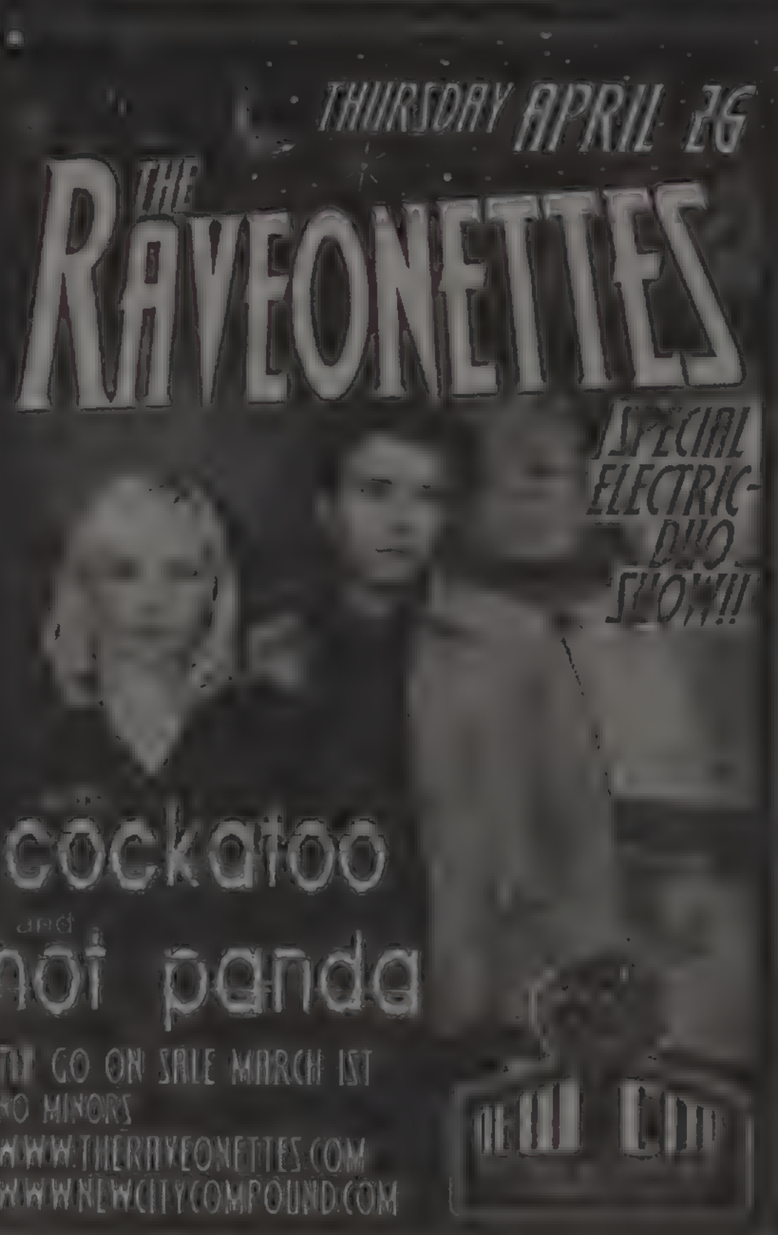
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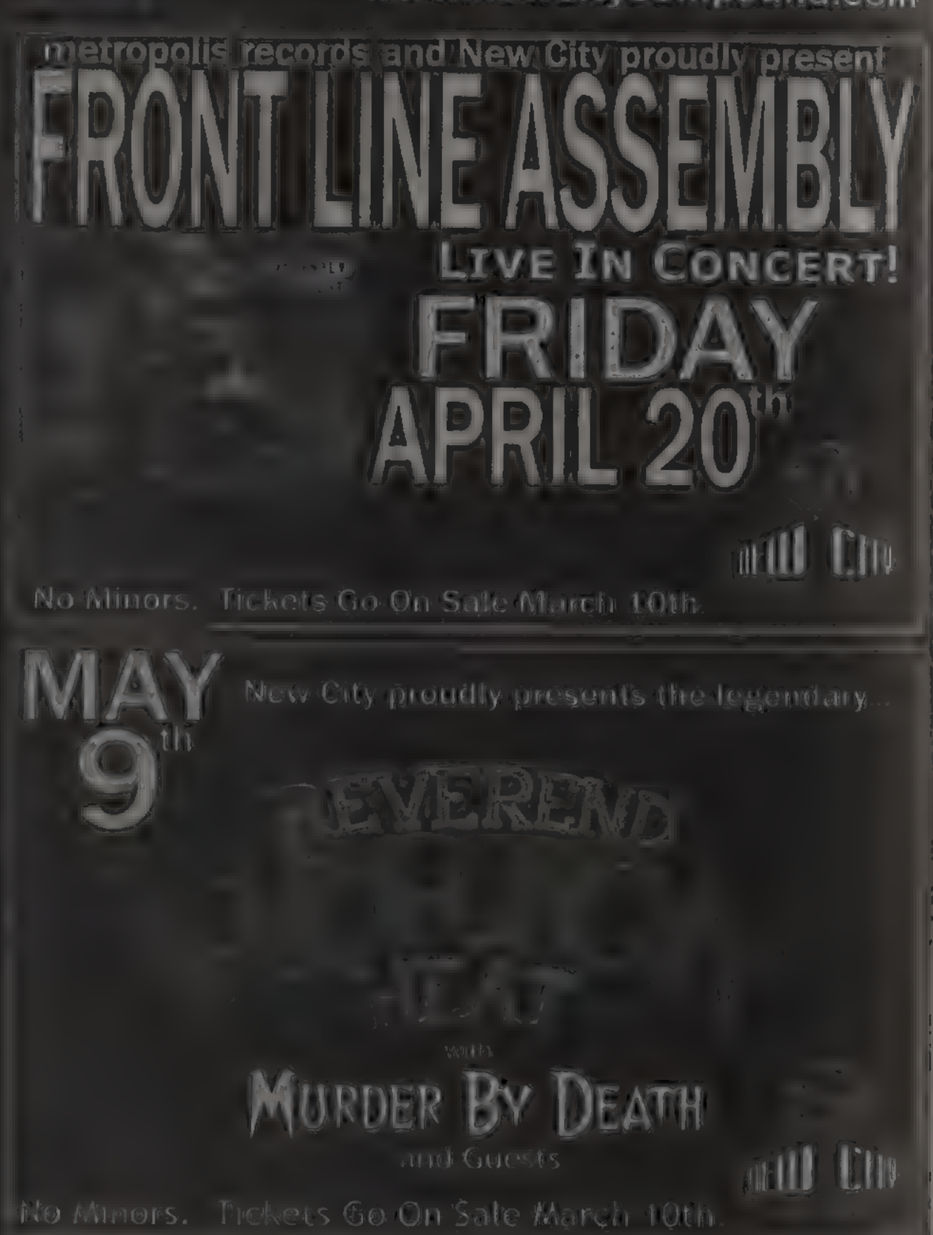


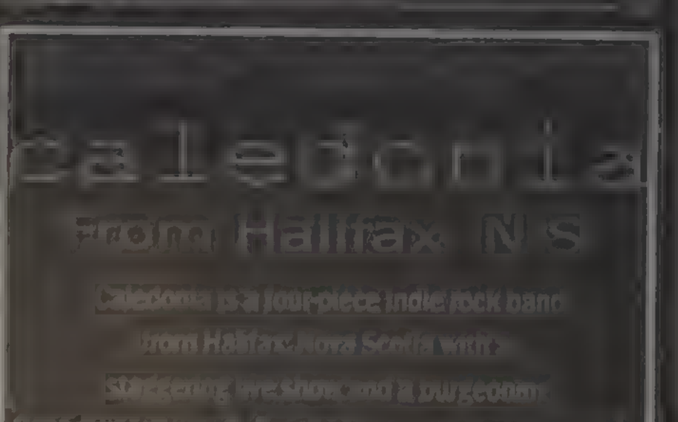














Yael Wand's gifts blossom

CHRISTA O'KEEFE / marychrista@vueweekly.com



PREVUE

WED, MAR 14 (8 PM)
YAEL WAND
WITH TREVOR TCHIR
BLUE CHAIR CAFÉ, $10 SUGGESTED DONATION FOR MUSICIANS

"One woman who came to a few shows brought me a book, one of these local [illegible]ades," recalls **Yael Wand**, the [illegible]ised cabaret folkie's speaking [illegible]gently hinting at her musical [illegible] a sweet melodic singsong that [illegible]t her words with the cadence [illegible]dsong. "She thought I could use [illegible]fically some of the flowers and [illegible] their Latin names when I wrote [illegible]."

As a general rule, you can tell a lot [illegible]t a musician from the kinds of [illegible]s made to them. Wand's unex[illegible] gift from her fan was prompted [illegible] tune that opens her newly [illegible]ised sophomore solo album, *At [illegible] Door*.

"We had a hard time in the past [illegible] to a theme, but 'Wildflower' [illegible] written from the perspective of [illegible]wer," she laughs. "It's so easy to [illegible] sad songs, you know? There are [illegible]many more reasons to feel sad[illegible]s. It's challenging to write happy [illegible]s, where everything's fine, with[illegible]unding cheesy."

She describes the titular wildflower, [illegible]orchid as "this tiny white orchid [illegible] mountains. It's so small that it's [illegible]mble, but so delicate and beautiful [illegible]en you look at it up close."

A RECORD THAT celebrates con[illegible] renewal throughout the year, it's [illegible]ting way to begin.

"I was living in Wells, this little [illegible]ing town, while I was writing [illegible]ost of this album," Wand explains. "It's very different from Vancouver, [illegible]re I grew up, with so much hap[illegible]ning all the time. Observing the [illegible]anges around me, watching what [illegible]mes and goes in and out with the [illegible]sons, the flowers and the birds—it [illegible]is all very inspiring. Living in this [illegible]ce of very quiet wintertime, so cold [illegible]the dead of winter in this white [illegible]ndscape, then spring comes and [illegible]ddenly the colour is overwhelming. [illegible] the peace transferred through to the songs."

At Your Door does reflect the architecture of this time and place of peace. All four seasons are acknowledged, along with their accompanying moods, throughout the record. Winter plays host to a hushed melancholy lit from within by nostalgia and hope. Spring bursts forth with an anthem of carefree affirmation and release; summer is indulgent and sensual.

And as the world folds back into itself and the leaves fall, so does Wand, shaping autumn into a permission to feel loss with her characteristically literate lyricism and well-curated zoo of semi-exotic instruments wrapping her gorgeous voice and rhythmic acoustic guitar with additional texture, warmth and depth.

"This is less overtly personal than my first solo album, which had that 'hint of angst' most people start off with," Wand muses. "It's still personal but broader. *At Your Door* starts at my house and wanders from there. Hopefully, it has both a sense of home and journey." ▼



PREVUE / TUE, MAR 13 (9 PM) / DJ CASH MONEY / WITH DJ WEEZ-ILL / STARLITE

[illegible]used to be about making the chi[illegible] or swell and shake with some magical [illegible]ks of a wrist, but nowadays it seems that [illegible]stly about spinning the latest Top-40 [illegible]nts that people are already familiar th. Well, Edmonton, get ready to be taught [illegible]hing or two when Philadelphia's legendary J Cash Money shows up at the Starlite [illegible]om to spin, scratch and mix the way it was [illegible]pposed to be done. Cash Money's been in [illegible]e game since before most people reading [illegible]is paper were born and he chalks his [illegible]ngevity up to just one thing: skills. "I'm [illegible]od, man, I'm good at what I do," he says. "I [illegible] ears to the street, try to keep my ears [illegible] and fresh. You got the young people who [illegible]ed to be educated, then you got the old [illegible]ople who come to my shows and they want [illegible]o see some classic hip hop ... Hip hop is [illegible]thing I live, it's not just something I do. I [illegible]s born to do this—I've been in this game [illegible]r over 20-something years; it's just an [illegible]solute blessing doing something I love to [illegible]

—BRYAN BIRTLES / bryan@vueweekly.com





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MUSIC WEEKLY

ASK FOR YOUR FREE LISTINGS TO 426.2939
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DEADLINE IS FRIDAY AT 3 PM

THU LIVE MUSIC

BACKDRAUGHT PUB Open stage 9pm

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude 6-10pm

DRUID Open mic hosted by Chris Wynters every Tue; 9pm

DUSTER'S PUB Jam hosted by Brian Petch

FESTIVAL PLACE Kyle Gerber, and Kenny Edwards; 7:30pm $30 (cabaret)/$28 (box)/$26 (theatre) at the Festival Place box office TicketMaster

FOUR ROOMS Stuart Crosley; 8pm

HULBERT'S Thursday night singer-songerwriter, roots, blues, and folk night. Holly and Jon (folk/blues duo), 8pm

THE IVORY CLUB Live Dueling Pianos, no cover, 8pm

JAMMERS PUB Thursday open jam, 7-11pm

JOANN K BAR AND GRILL stage with The Foster Boys (pop/rock/blues), 8:30pm-12:30am

JULIAN'S PIANO BAR Lawrence

NORTH GLENORA HALL ed by the Wild Rose Old Tyme Fiddlers Society; 7-10pm

URBAN LOUNGE Blackberry Traffic,

WILD WEST SALOON

WUNDERBAR Hippy Agogo Jam session: Agogo with Fab Beefeeder s Sean Brewer (banjo) and Paul McGowan (guitar), 9:30pm, $5,

ZENARI'S Terry Jorden (piano), 7 9pm

DJS

BACKROOM VODKA BAR Nights. Electro Education: dub, trip hop, lounge, electro with DJ Lazer

BLUE CHAIR CAFÉ

BLACKDOG FREEHOUSE Thursdays: DJs spin on two levels

BUDDY'S with Mia Fellow, midnight, DJ

ESMERALDA'S Thursday: Top 40, country

FEVER Starkillers featuring Discoteka, Mainroom: Darren Curtis and Donnie Brasco, Martini Lounge Main Stage: Dan Chesterton Ryan, $15 (adv) at Fever, Alexis (WEM)

FORTY MERCURY'S Bingo with DJ S W A G

FUNKY BUDDHA (WHYTE AVE) Requests with DJ Damian

GAS PUMP

KINGS Thursdays with Urban Substance and Lady Vicious; hosted by Kwame

KOS BAR Mark Stevens, 9pm

NEW CITY I Love '80s; Trash Bingo hosted by Dexter Nebula, Sushi Yeah, 9:45 (First Card), no cover

ON THE ROCKS Thursdays: Dance lessons at 8pm, Salsa DJ to follow

OVERTIME BOWLING AND TAP ROOM SEATTLE DJ Mikee: 9pm-2am, no cover

PLANET INDIGO–ST. ALBERT Hit it Thursdays: breaks, electro house spun by PI residents

RED STAR Femme Fatale: rock, pop hip hop with DJ Kelly

THE ROOST Gorgeous featuring hostess Dr Lexxu Tronic, Drag Kings and Queens, burlesque and rotating game shows, bands upstairs monthly

STANDARD DJ Danny Howells (UK)

tickets available at TicketMaster Treehouse, Underground (WEM),

VELVET UNDERGROUND WLCM: DJ Nik 7 of Shout Out Out Out Out; $7 cover

FRI LIVE MUSIC

AVENUE SKATEPARK Tuxedo Black, Allistar Quazzum, Dead Hollywood Lights, Uncle Outrage, The Cremators, and The Suicide Wrists, 6pm (door), 6:30pm (show); $8 (adv) at Avenue Skatepark/ $10 (door)

BLUE CHAIR CAFÉ Jim Hepler; 7:30pm; donations

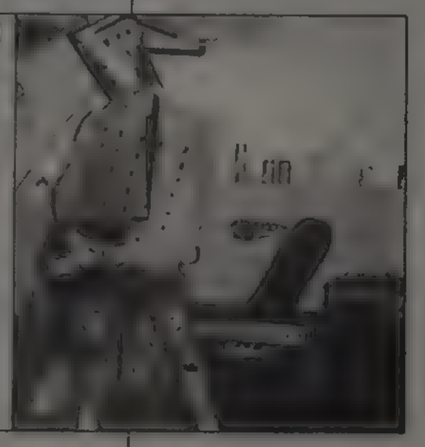
CASINO EDMONTON Sleepers (blues)

CASINO YELLOWHEAD (pop/rock)

CROWN AND ANCHOR PUB Chris Wynters and Scott Peter (Captain Tractor)

EDMONTON COUNTRY CLUB Zappacosta (CD release concert); $25 available at Jeffrey's Café

EDMONTON EVENT CENTRE October; tickets available at

PREVUE / SAT. MAR 10 / 9:00 PM / HEAVY USERS / WINDSOR PUB / FREE
Whatever it is these guys are using heavily, I'll take a quarter ounce


FOUR ROOMS Harpe Jazz Trio, 9pm

FRESH START CAFÉ

HULLTOP PUB (blues/rock); 9:30pm-1:30am

HULBERT'S (funk and jazz); 8pm, no cover

THE IVORY CLUB Live Dueling Pianos, no cover, 9pm

JAMMERS PUB Country/rock band,

JEFFREY'S CAFÉ Cunningham (pop/jazz singer); $7

JOEY'S AND HYDE PUB

JULIAN'S PIANO BAR degoray

MCLAB THEATRE (country/folk singer), $

ON THE ROCKS Fundraiser with Bonanne with DJ Shawnibis, 8pm, tickets available at www.oilcityderbygirls.ca

OVERDRIVE NEIGHBOURHOOD PUB

ROSYLN PLANT no minors, $8 (door)

ST. BASIL'S CULTURAL CENTRE Full Moon Folk Club: Hot Toddy; 7pm (door), 8pm, $15 (adv) at TIX on the Square/$17 (door)

TOUCH OF CLASS LOUNGE Brian

URBAN LOUNGE

VELVET UNDERGROUND Sided, Aras, Black Aurora, 8pm, $d

WILD WEST SALOON

YARDBIRD SUITE Celebration: Doug Riley/Sandro Dominelli Group featuring P.J. Perry and Jim Head, Big Ideas with Doug Organ; 7pm (door), 8pm (show); $20 (member)/$24 (guest) at TicketMaster

CLASSICAL

CONVOCATION HALL Music at Convocation Hall Series I, Marina Hoover (cello), Patricia Tao (piano), 8pm, $20 (adult)/$15 (student/senior) at TIX on the Square, door; pre-concert lecture at 7:15pm

WINSPEAR CENTRE Edmonton Symphony Orchestra, William Eddins (conductor), Jon Kimura Parker (piano); 7pm, $23-$64 at Winspear Centre

DJS

BACKROOM VODKA BAR Friday: Funky breaks, funky house, funky tunes with Phife and friends

BAHA ULTRA LOUNGE Fridays: local house music with DJs and occasional international special guest DJ

BAR-B-BAR DJ James: no cover

BAR WILD Bar Wild Fridays

BLACKDOG FREEHOUSE on the main floor and on the Rooftop

BOOTS Retro Disco: retro dance

BUDDY'S We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm

DANTE'S BISTRO Text Messaging Singles Party: for singles 25-40; completely anonymous, totally addictive

DELUXE BURGER BAR and '70s progressive rock, disco, and electronic Indie with Joel Reboh

ESMERALDA'S DJ Jimmy Friday; 8pm (door)

FEVER Global Fridays: R&B, hip hop, reggae, reggaeton and mash-up

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ

GAS PUMP Top 40/dance with DJ

HALO wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D, no cover before 10pm, $5 (after 10pm)

KHZ A-Rock and Hatchmatik with Mark Meny and DJ Echo featuring Battlefunk, Electro, Booty, Ghettotech, 8more, Juke and all other serious party jams: 9pm (door), $10

LEVEL 2 LOUNGE Hypnotiq Friday Breakbeat, house, progressive and electro with Groovy Covy, DJ Fuuze

NEW CITY DJs Dervish, Greg Gory, Brad Habit and guests, no minors, 9pm (door), $5

NEW CITY Friday Night Freek Out rockandroll/punkrock/abitofeverything/indy with DJs Jebus and Anarchy Adam (from CJSR's Your Weekly AA Meeting), G-Whiz

ONE ON WHYTE Friday Nights: DJ Choklit Elvis and DJ Spyder

OVERTIME BOWLING AND TAP ROOM SEATTLE sic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

RED STAR Loaded Friday: indie rock and Brit pop with DJ Readymade Flyboy

THE ROOST Fridays: All Request Dance Party with DJ Jazzy with rotating shows every week, $4 (member)/$6 (non-member)

RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House with Friday resident DJ Luke Morrison

SPORTSWORLD INLINE AND ANKLE ROLLER SKATING DISCO 40 request with a mix of retro and disco; 7pm-12 midnight

STOLLI'S Top 40, R&B, house with

STONEBRIDGE PUB

TWILIGHT AFTERHOURS Flashback: house/hard with Johnny Dangerous, Andy Inertia, guests, 1-7am

URBAN FRIAT Funktion Fridays, Edmonton Police security on site all night

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Toma; no

Y AFTERHOURS Foundation Fridays

SAT LIVE MUSIC

BAMBOLEO LATIN LOUNGE DJ Foxi Roxi, DJ Fuego, and DJ Jose Jose; free dance class, 8:30-10pm

BLACK DOG FREEHOUSE the Dog: Martin Kerr; 4-6pm; no cover acoustic every Saturday afternoon

BLIND PIG Live bands every second Saturday

BLUE CHAIR CAFÉ Diana Stabel, 8:30pm, $10 (adv)/$12 (door)

CAFÉ BRITT Spruce Grove Folk Stage: Yael Wand, 8pm, $15 at Café Britt

CASINO EDMONTON (blues)

CASINO YELLOWHEAD Kory Wlos (pop/rock)

CROWN AND ANCHOR PUB Wynters and Scott Peter (Captain Tractor)

THE DOORS–INDEPENDENT MALL Celt X travaganza's–Tough Act to Swallow: McCuarg; 8pm; tickets available at TIX on the Square

DRUID (JASPER AVE) Open stage, all ages; 2-6pm

EDMONTON COUNTRY CLUB Zappacosta (CD release concert); $25 available at Jeffrey's Café

EDMONTON EVENT CENTRE Gatecrasher, 8pm

FOUR ROOMS Mobius, 9pm; $5

FRESH START CAFÉ Maynard K and Car

HOMEGROWN SOUL SHACK Sat top rap groups, 5pm

HORIZON STAGE Hot Toddy (blues/roots); 7:30pm, $20 (adult)/$15(student/senior) at Horizon Stage box office, TicketMaster

THE IVORY CLUB Live Dueling Pianos, no cover; 9pm

JAMMERS PUB Saturday open jam, 3-7:30pm; country/rock band, 9pm-

JEFFREY'S CAFÉ Marco Clavena (Latin music); $10

JOEY'S AND HYDE PUB (pop/rock); 9:30pm

JULIAN'S PIANO BAR Polujin

MCDOUGALL UNITED CHURCH Hawksley Workman, guests; 7pm (door); $27 at McDougall United Church, Megatunes, TicketMaster

O'BYRNE'S Chris Wynters and Scott Peters; 3pm, no cover

ON THE ROCKS Donjuan

OVERDRIVE NEIGHBOURHOOD PUB Open Jam/Karaoke hosted by Jennie Joy

ROSYLN PLANT Omega Theory, 8pm (door); no minors, $8 (door)

QUEEN ALEXANDRA HALL Northern Lights Folk Club: The Polyjesters, 7pm (door), 8pm (show); $18 at TIX on the Square, Acoustic Music, Myhre's Music

RENDEZVOUS Kilbourne, Sufix (metal)

ROYAL ALBERTA PROVINCIAL MUSEUM THEATRE Bluegrass Circle Music Society: Down to the Wood, 7:30pm (door), 8pm (show), $18 (member)/$20 (non-member) at Myhre's, Pleasantview Community Hall (Wed nights), Acoustic Music Shop, Southside Sound, door

STARLITE ROOM Pete Rock, DJ Twist and J Soul, Dragon Fli Empire, Freshly Squeezed, Unkle Sam, no minors, 9pm (door), 10pm (show), $24.95 (adv) at Soular (WEM), Blackbyrd Megatunes, Foosh (Whyte Ave), Haven (DT), Treehouse Records (DT), Roz Wear (Northgate Mall)

TOUCH OF CLASS LOUNGE

UKRAINIAN HALL CanTango (Argentinian and Latin); $15

URBAN LOUNGE Exit 303

VELVET UNDERGROUND Techno Hippy Crew, Spa vs. Relentless, 11 Hits, D.G. Moniker vs. Wyld Bill Saint (live PA); no minors, $7 (door)

WILD WEST SALOON Trick

YARDBIRD SUITE 50th Celebration: Doug Riley/Sandro Dominelli Group featuring PJ and Jim Head, Mike Gillespie Quintet, 7pm (door), 8pm (show) (member)/$24 (guest) at Ticket

ZAXS ON 51ST AVENUE and dancing every Sat; 10pm

CLASSICAL

CONVOCATION HALL *Choral Masterclass:* Visiting artist: Vancouver Chamber Choir Man

CONVOCATION HALL *Music of the Americas*, Visiting artists with the Vancouver Chamber Jon Washburn (conducto (student)/senior)/$20 (adult

WINSPEAR CENTRE Edmonton Symphony Orche William Eddins (conductor) Jo Kimura Parker (piano) 8pm at Winspear Centre

DJS

BACKROOM VODKA BAR Saturdays: Top 40 with D. Soundwave

BLACKDOG FREEHOUSE two levels

BUDDY'S Undie night for m free pool and tourney DJ Arrowchaser

DECADANCE Saturdays: Funky house and beatz with DJs T-Bass and local/international guests sented by NewSound Entertainment no minors; 9pm-3am

DELUXE BURGER BAR and '70s progressive rock, disco, a electronic Indie with Joel Reb

FEVER NIGHTCLUB Fever

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with D

GAS PUMP

HALO Official Musiq SoulChild C jam; Edmonton Police Securit all night

LEVEL 2 LOUNGE DJ Groovy Covy and guest

NEW CITY Rock 'n' Roll/H Hell, rockandroll/punk/indy/n dusedcandy with DJs Beard of

NEW CITY SUBURBS The Continues... Saturday Suc DJs Nik Rofeelya and Blue Ja

ONE ON WHYTE

PLANET INDIGO–JASPER AVENUE Supnative Saturday breaks electro house spun by P dents

RED STAR indie rock, hip hop with S Mash Loopin' the 3rd

THE ROOST New Years Eve with DJ Dan downstairs and DJ Jazzy (N Music) upstairs, $4 (member) (non-member)

SPORTSWORLD ROLLERSKATING DISCO Sportsworld Inline and Skating Disco: Top 40 reqo mix of retro and disco, 1-5pm 7pm-12 midnight

STOLLI'S house with Peoples DJ

TWILIGHT AFTERHOURS hard NRG/trance/funky with Hillis, DTDR, Big Daddy, STJ 1am-8am

VELVET UNDERGROUND Romp with Gomp for St Presented by GOMP, 8pm (door); $7

YARDBIRD
Local Bands

Y AFTERHOURS Release Satur Dirty Vegas' Paul Harris, Main P Paul Harris, Tianna J/Travi Mateeson, Donovan, Upper Castro, Just Kaz; Underground Kristoff, Tryptomene, $15 (adv) at Foosh, Y Afterhours, Y

SUN
LIVE MUSIC

BLACK DOG FREEHOUSE [illegible]

CARGO AND JAMES TEA [illegible]

CROWN AND ANCHOR PUB [illegible]

JAMMERS PUB [illegible]

NEWCASTLE PUB [illegible]

O'BYRNE'S [illegible]

ON THE ROCKS [illegible]

OSCARS PUB [illegible]

RIVERSIDE BAR AND GRILL The [illegible]

STRATHCONA BOWL [illegible]

CLASSICAL

CONVOCATION HALL [illegible]

CONVOCATION HALL [illegible]

KING'S PLACE CENTRE [illegible] Romantic. Horst Buchholz, [illegible] $20 (student)/$25 (adult) at TIX on Square, Winspear box office.

DJS

CARNAGE TAP AND GRILL [illegible]

BLACK DOG FREEHOUSE [illegible] with Phil Got To Give It Main Floor funk, soul, Motown

CLUB Y'S NIGHTCLUB [illegible]

[illegible] Simpson's at 9pm

O'BYRNE'S DJ Finnegan, 9pm [illegible] $10 (basic)/$30 (premium) [illegible] tixweb by phone at 414 6756

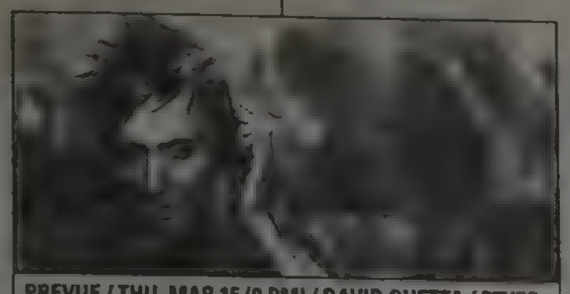
URBAN FRAT Urban [illegible] Night Sundays with [illegible] Four Inch Heroine Game, Weapon X and BabyGirl

WUNDERBAR Sundays DJ Callated at 1 XS guests, no cover

[illegible] Industry Night [illegible]

BLACK DOG FREEHOUSE Fro [illegible] Monday with DJ Peony Tenterly

BUDDY'S Amateur Strip Contest with Marie Claw DJ



PREVUE / THU, MAR 15 (9 PM) / DAVID GUETTA / FEVER, $22 I thought up 10 jokes that involved DJs and cocaine but they weren't very funny. Then I thought up some anti-French jokes, but they weren't very funny either. BUT LOOK AT THIS GUY'S HAIR!!!

MON
LIVE MUSIC

L.B.'S PUB House band, 9:30pm-1am, no cover

NEW CITY LIKWID LOUNGE Big John Bate and the Voodoo Dolls, guests, no minors, 8:30pm (door); $10 (no advanced tickets)

NEW YORK BAGEL CAFÉ Marco Claveria (samba to Bolero) every Monday

PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

TAPHOUSE Monday Live with Big Tickle, 8:30-11:30pm, no cover

VELVET UNDERGROUND Murder City Sparrows, Faber Drive, 8pm, $8 (door)

CLASSICAL

CONVOCATION HALL Organ Recital: students, staff and guests of the University of Alberta Department of Music; noon, free

CONVOCATION HALL [illegible] Masterclass: Visiting artist Richard Cionco, 3:30pm; free

DJS

BAR WILD Bar Gone Wild Mondays

WestCoastBabyDaddy

FILTHY McNASTY'S Metal Mondays with DJ S.W.A.G

NEW CITY LIKWID LOUNGE [illegible] it Munchie Mondays: House with DJ Dusty Grooves, guests

O'BYRNE'S Best local musical talent with DJ Angus

TUE
LIVE MUSIC

CASTLE ROCK–ST. ALBERT [illegible] Tunes And Open Jam: hosted by Mark Ammar, Dale Collins and Noel Mackenzie; 9pm-12:30am

DRUID (JASPER AVENUE) Open stage with Chris Wynters and guest

LEGENDS PUB Open jam hosted by Gary Thomas

O'BYRNE'S [illegible] Shannon Johnson and friends 9:30pm

REXALL PLACE Heaven and Hell: Ronnie James Dio, Geezer Butler, Tony Iommi, Vinny Appice, Megadeth, Down; 7pm; $35.50-$59.50 at TicketMaster

YARDBIRD SUITE [illegible] every Tue: Wagner Combo, 8:30pm (door), 9pm (show); $3

CLASSICAL

MCDOUGALL UNITED CHURCH

Spring [illegible] Convention Colombian Classic [illegible] at 1 [illegible] phone at 4[illegible]

DJS

BLACKDOG FREEHOUSE Big Rock Tuesdays: DJs spin on the main level

BUDDY'S Free pool and tourney, DJ Arrowchaser

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Bashment Tuesdays. Reggae music, no cover

NEW CITY LIKWID LOUNGE The In Kraut: Mod R&B, Northern Soul, '60s Garage, Mod Revival with Dr. Erick and guests

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday: popular house beats with DJ Kevin Wong

SPORTSWORLD INLINE AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco; 7pm-12 midnight

[illegible]

STARLITE ROOM DJ Cash Money (Legendary Scratch DJ! From Philadelphia, DMC champion, DJ Weez-Ill, 9pm (door), no minors; $15 (adv) at Blackbyrd, Listen, Colourblind, Treehouse, Foosh

VELVET UNDERGROUND Tuesday Night Shakedowns: DJ Generic (Hipster Twister), guests, 8pm (door); no cover; Kick-Off Party

WUNDERBAR Sweet Brit and Punk with Phillip and Bogner

WED
LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic with Duff Robison, 8pm

BLACKDOG FREEHOUSE [illegible] Gulch Wednesdays

BLUE CHAIR CAFÉ Yael Wand (CD launch concert), Trevor Tchir, 8pm, $10 (adv)/$12 (door)

FIDDLER'S ROOST Little Flower open stage, 7:30pm (door); $2

LEVEL 2 LOUNGE Open Mic

METRO CLUB AND BILLIARDS The Metro World Beat Band with Enrique

NEW CITY LIKWID LOUNGE Black Halos, Panik Attak, Let's Dance; no minors, 8:30pm (door); $10 (door)

O'BYRNE'S Chris Wynters and guests; 9:30pm, no cover

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass Jam Presented by the Northern Bluegrass Circle Music Society every Wednesday evening

REXALL PLACE Christina Aguilera, The Pussycat Dolls; 7:30pm; $[illegible] $99.50 at TicketMaster

STARLITE ROOM Malente, Sinusly Twisted, Funktrader, Kevin Partridge, Shamik; no minors; 9pm (door); $15 (adv) at Blackbyrd, Treehouse, Listen, Foosh, Colourblind, TIX on the Square

URBAN LOUNGE Kokanee Freeride Vacation on Mars, Misses Missel, Omega Theory

WILD WEST SALOON Robert Bowan

CLASSICAL

MCDOUGALL UNITED CHURCH–BANQUET HALL Music Wednesdays at Noon, Ivan Mast and guest (trombone and piano); 12:10-12:50pm; free

DJS

BACKROOM VODKA BAR Deep Wednesdays: Soulful Deep House with Nic-E and Smoov

BLACKDOG FREEHOUSE Stanley Carroll spins on the Wooftop, Glitter Gulch Wednesdays Main Floor: Best Rides ... Worst Wrecks..., no cover, roots music every Wednesday with DJ Buster Friendly; live music once a month

BUDDY'S Hump day with DJ Sexxxy Sean

FEVER NIGHTCLUB Industry Wednesdays

HULBERT'S Wobbly Wednesday downtempo, smooth jazz, with DJ [illegible]

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LIKWID LOUNGE [illegible] DJ [illegible]

NIKKI DIAMOND'S [illegible] metal every Wednesday

RED STAR Funk 'n' Soul: funk, soul, disco, nu jazz, reggae, hip hop with Cool Curt, Yuri, Junior Brown, Remo

STANDARD Wednesday Gone Wild Feat. with DJ Nestor Delano

STOLLI'S Wild Cherry: House/garage with Tripswitch, Rezidnt Funk, fusion with Steve Velocity

VELVET UNDERGROUND [illegible] Indie, Mod, Rock, Electro Dance Party with the Jbots; no cover

WUNDERBAR Wednesdays with new DJ, no cover

Y AFTERHOURS Y Not Wednesdays

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FRI & SAT MAR 9-10 | EXIT 303
WEDNESDAY MAR 14 | KOKANEE FREERIDE VACATION ON MARS VS MISSES MISSEL VS THE OMEGA THEORY
THURSDAY MAR 15 | PERILOUS SEAS
FRIDAY MAR 16 | MO BAD ASS

MAR 21 KOKANEE FREERIDE WEEK 3: SILVER / TWENTY ONE RED / BROKEN NOSE •
MAR 22 THE TRIP • MAR 23/24 CRUSH •



WHERE THEY ARE
VENUE GUIDE

ALBERTA BALLROOM Crowne Plaza Chateau Lacombe, 10111 Bellamy Hill, 429-1000 • **ARDEN THEATRE** 5 St Anne Street, St. Albert, 459-7494, 451-3090/459-7494 • **ATLANTIC TRAP AND GILL** 7704-104 St, 432-4611 • **AVENUE SKATE PARK** 9030-118 Ave, 477-2149 • **BACKDRAUGHT PUB** 8307-99 St, 430-9200 • **BACKROOM VODKA BAR** 10324A-82 Ave, upstairs, 436-4418 • **BAMBOLEO LATIN LOUNGE** 9221-34 Ave, 433-2599 • **THE BANK ULTRA LOUNGE** 10765 Jasper Ave 420-9098 • **BAR WILD** 10552 82 Ave, 951-9456 • **THE BEERHUNTER PUB AND GRILL** 7522-178 St • **BELLEROSE BREAKDOWN** 49 Giroux Road, St. Albert • **BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Rd, 484-7751 • **BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1082 • **BLIND PIG PUB** 32 St. Anne Street, St. Albert, 418-6332 • **BLUE CHAIR CAFÉ** 96[illegible] 76 Ave, 989-2861 • **BLUES ON WHYTE** 10329-82 Ave, 439-5058 • **BONNIE DOON HALL** 9240-93 St, 708-6555 • **BOOTS** 10242-106 St, 423-5014 • **BUDDY'S** 11725B Jasper Ave, 488-6636 • **CAFÉ BRITT** 1, 20 MacLeod Avenue, Spruce Grove, 220-8993/962-2511 • **CAFE SELECT** 8404-109 St, 438-1812 • **CANADIAN HELLENIC HALL** 10450-116 St • **CARGO AND JAMES TEA SHOPPE** 10634-82 Ave, 433-8152 • **CASINO (EDMONTON)** 7055 Argyll Rd, 463-9467 • **CASINO (YELLOWHEAD)** 12464-153 St, 463-9467 • **CASTLE ROCK** 507 St. Albert Rd, St. Albert, 458-8766 • **CENTURY CASINO** 13103 Fort Rd, 643-4000 • **CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 462-6565 • **CONVOCATION HALL** Arts Building, University of Alberta, 492-0601 • **COWBOYS** 10102-160 St, 481-8739 • **CROWN AND ANCHOR PUB** 15277 Castle Downs Rd, 113 St, 472-7696 • **CROWNE PLAZA CHATEAU LACOMBE** 10111 Bellamy Hill, 492-2384 • **DANTE'S BISTRO** 17328 Stony Plain Rd, 486-4448 • **DECADANCE** 10018-105 St, 990-1792/964-[illegible] • **DEWEY'S LOUNGE** Power Plant, U of A Campus, 492-3101 • **DOW CENTENNIAL CENTRE SHELL THEATRE** • **FIRST BAPTIST CHURCH** 10031-109 St • **FORT SASKATCHEWAN** 8700-84 St, Fort Saskatchewan • **DRUID** 11606 Jasper Ave, 454-9928 • **DUSTER'S PUB** 6402-118 Ave, 474-5554 • **EDMONTON EVENTS CENTRE** WEM Phase III, 489-SHOW • **EXPRESSIONZ CAFE** 20125-107 Ave, 471-9125 • **FESTIVAL PLACE** Telus Theatre, 100 Festival Way, Sherwood Park (449-3378 • **FEVER NIGHTCLUB** Phase 3 of WEM, 961-3117 • **FIDDLER'S ROOST** 8906-99 St • **FILTHY MCNASTY'S** 10511-82 Ave, 916-1557 • **FIRST MENNONITE CHURCH** 3650-91 St, 429-1757 • **FOUR ROOMS** Edmonton Centre, 102 Ave, 426-4767 • **FRESH START CAFE** Riverbend Sq , 433-9623 • **FUNKY BUDDHA (WHYTE AVE)** 10341-82 Ave, 433-[illegible] • **GAS PUMP** 10166-114 St, 488-4841 • **GERMAN CANADIAN CULTURAL CENTRE** 8310 Roper Rd, 628-2839 • **GINGUR SKY** 15505-118 Ave, 913-4312/953-3606 • **HALO** 10538 Jasper Ave, 423-HALO • **HILLTOP PUB** 8220-106 Ave • **HOMEGROWN SOUL SHACK** B102, 10324-82 Ave, 989-7009 • **HONEST MUR'S BAR AND GRILL** 8336-82 Ave, 463-6397 • **HORIZON STAGE** 1001 Calahoo Rd, Spruce Grove, 962-8995 • **HULBERT'S** 7601-115 St, (436-1161) • **THE IVORY CLUB** 2940 Calgary Trail South • **JAMMERS PUB** 11948-127 Ave, 451-8779 • **J AND R BAR AND GRILL** 4003-106 St, 436-4403 • **JEFFREY'S CAFÉ AND WINE BAR** 9640-142 St, 451-8890 • **JEKYLL AND HYDE** 10610-100 Ave, 426-5381 • **J.J.'S PUB** 13160-118 Ave, 489-7462 • **JOHN L. HAAR THEATRE** Grant MacEwan College, 10045-156 St • **J.P. RANCH SALOON** Jasper Place Hotel, 15326 Stony Plain Rd • **JUBILEE AUDITORIUM** 11455-87 Ave, 427-2760 • **JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave, 732-4563 • **KAS BAR** 10444-82 Ave, 433-6768 • **KHz (SHARK TANK)** 10249-97 St • **KINGSKNIGHT PUB** 9221-34 Ave, 433-2599 • **LA CITE FRANCOPHONE** 8627-91 St • **L.B.'S PUB** 23 Akins Dr, St. Albert, 460-9100 • **LEGENDS PUB** 6104-172 St, 481-2786 • **LEVEL 2 LOUNGE** 11607 Jasper Ave, 2nd Fl, 447-4495 • **McDOUGALL UNITED CHURCH** 101 St, McDonald Drive, 468-4964 • **METRO CLUB AND BILLIARDS** 10250-106 St, 990-0704 • **MUDDY WATERS** 8211-111 St, 433-4390 • **MUTTART HALL–ALBERTA COLLEGE** 10050 MacDonald Dr • **NEWCASTLE PUB** 6108-90 Ave, 490-1999 • **NEW CITY LIKWID LOUNGE** 10081 Jasper Ave, 413-4578 • **NEW CITY** [illegible] Jasper Ave, downstairs, 413-4578 • **NEW WEST HOTEL** 10[illegible] Ave [illegible]2511 • **NEW YORK BAGEL CAFÉ** 5400 Gateway Blvd, 462-2003 • **NIKKI DIAMOND'S** 8130 Gateway Blvd • **NORTHGATE LIONS RECREATION CENTRE** 7524-139 Ave • **NORTH GLENORA COMMUNITY LEAGUE** 13535-109A Ave, 457-9417 • **THE NORWOOD LEGION** 11150-82 St, 436-1554/435-5695 • **O'BYRNE'S** 10616-82 Ave, 414-6766 • **O'CONNORS IRISH PUB** 9013-88 Ave • **ONE ON WHYTE** 10544-82 Ave, 437-7699 • **ORTONA ARMOURY** 9722-102 St. • **OVERDRIVE NEIGHBORHOOD PUB** 6104-104 St, 988-5457 • **OVERTIME BOILER AND TAPROOM** South [illegible] St, 489-1717 • **PALACE BANQUET AND CONVENTION HALL** 9223 Ramore Road, 99 St • **PARAMOUNT THEATRE** 10233 Jasper Ave • **PEPS SPORTS BAR & GRILL** Westmount Centre, 111 Ave & Groat Rd • **PLANET INDIGO - JASPER AVENUE** [illegible] Ave • **PLANET INDIGO - ST ALBERT** [illegible] Edmonton Dr, St. Albert • **PLEASANTVIEW COMMUNITY HALL** 10860-57 Ave, 474-5270 • **POLISH HALL** 10960-104 St • **POWER PLANT** U of A Campus, 492-3101 • **PRISM BAR & GRILL** 10524-101 Ave • **QUEEN ALEXANDRA HALL** 10425 University Ave, 438-6814 • **RATT (ROOM AT THE TOP)** 7th Fl, Students' Union Building, U of A Campus, 492-2153 • **RED STAR** 10534 Jasper Ave, 428-0825 • **RENDEZVOUS** 10108-149 St, 444-1822 • **RIGOLETTO'S CAFÉ** 10068-108 St, 429-0701 • **RITCHIE UNITED CHURCH** 9624-74 Ave • **RIVER WEST CHRISTIAN CHURCH** 19815-45 Ave • **RIVERDALE HALL** 9231-100 Ave, 421-1357 • **RIVERSIDE BAR AND GRILL** 326-St. Albert Trail, 460-1122 • **ROBERT TEGLER STUDENT CENTRE - CONCORDIA CAMPUS** 73 Street, south of 112 Ave, 479-9313 • **THE ROOST** 10345-104 St, 426-3150 • **ROSEBOWL** 10111-117 St, 482-2589 • **ROSSDALE HALL** 10135-96 Ave, 429-3624 • **ROYAL ALBERTA MUSEUM THEATRE** 12845-102 Ave • **RUM JUNGLE** Phase 2, upper level, WEM, 486-9494 • **SAK'S ON 52ST** 10525-51 Ave, 432-5853 • **SAPPHIRE RESTAURANT AND LOUNGE** 10416 Whyte Ave, 437-0231/710-1625 • **SAVOY** 10401-82 Ave, 438-0373 • **SAWRIDGE BANQUET CENTRE** 3340 76 Ave, 468-4116 • **SOUTHMINSTER-STEINHAUER UNITED CHURCH** [illegible] • **SPORTSWORLD INLINE AND [illegible] DISCO** [illegible] 104 St, 472-6836 • **ST ANDREW'S UNITED CHURCH** [illegible] 148 St, 482-7649 • **ST. BASIL'S CULTURAL CENTRE** 10819-71 Ave, 438-6410 • **ST. TIMOTHY'S ANGLICAN CHURCH** 8420 145 St • **STANDARD** [illegible] 107 104 St, 423-2582 • **STARLITE ROOM** 10030-102 St, 428-1099 • **STOLLI'S** 2nd floor, 10368 Whyte Ave, 437-2293 • **STONEHOUSE PUB** 11012 Jasper Ave, 420-0448 • **STRATHEARN UNITED CHURCH** 8610-95 Ave • **STUDIO 27** Fine Arts [illegible] U of A Campus, 437-[illegible] • **TRANSCEND COFFEE BAR AND ROASTERY** [illegible] Ave, 430-1198 • **TAPHOUSE** 9020 McKenny Ave, St. Albert, 458-0860 • **TOUCH OF CLASS** Chateau Louis Hotel, 11727 Kingsway, 452-7770 • **TWILIGHT AFTERHOURS** 10018-105 St • **UKRAINIAN HALL** 11018 97th St • **UNF HALL** [illegible] • **URBAN FRAT** 10221-124 St • **URBAN LOUNGE** 8111-105 St, 439-3388 • **VELVET UNDERGROUND** 10030-102 St, downstairs, 429-1099 • **WEST END CHRISTIAN REFORMED CHURCH** 10015-149 St • **WHISTLESTOP** 12416-132 Ave, 451-5506 • **WILD WEST SALOON** 12312-50 St, 476-3366 • **WINSPEAR CENTRE** 4 St Albert Centre, 427-1414 • **WOODCROFT COMMUNITY HALL** 11915-115 Ave, 436-1554 • **WUNDERBAR** 8120 101 St, 436-5586 • **XWRECKS** 10143-50 St, 466-8013 • **Y AFTERHOURS** 10026-102 St, 934-2253 • **YARDBIRD SUITE** 10203-86 Ave, 432-0428 • **YESTERDAYS** Pub 112, 205 Carnegie Dr, St. Albert, 459-296[illegible] • **ZENARI'S** 10120-101 St, 429-54[illegible] [illegible].com

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A little Hot Toddy heats up any tour

BRYAN BATTLES / bryan@vueweekly.com

For a while, there were a number of beer ads showing the misconceptions that other countries have about Canadians, including the assumption that everyone in Canada knows everyone else.

The ads were fun to laugh about, and they're certainly pretty ridiculous at times, but if you've ever spent time travelling around the country, you'll find that there does seem to be some sort of six degrees of separation that exists on between Canadians.



PREVUE | FRI, MAR 9 (7 PM)
HOT TODDY
FULL MOON FOLK CLUB (10819 - 71 AVENUE), $15 (ALL AGES)

New Brunswick roots and blues band **Hot Toddy** definitely know the feeling of connecting with a friend of a friend. The Western provinces have been an influx of Maritimers, thanks to the present boom times, and Hot Toddy has been meeting a number of them on their current tour.

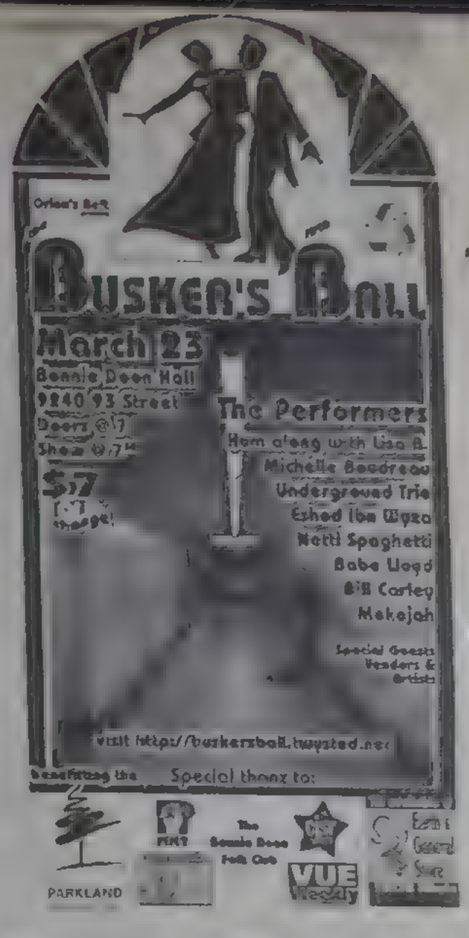
"At every single show there's been somebody from the East Coast who has tracked us down to see us play," says bassist Tom Easley. "Perhaps it's a sense of home that they're trying to embrace by seeing a band from back home."

THAT **SENSE OF HOME** helps drive the music made by Hot Toddy—which is rounded out by Thom Swift on acoustic guitar and Joel Leblanc on lead guitar—and all three share vocal duties. Easley explains that much of the music the band writes is inspired by their surroundings.

"I think location influences all artists a great deal," he says. "When you listen to a lot of blues, it's down and out, lost love, stuff like that. There's a lot of images from our area that we draw on to influence us. There's a bit of isolation in the sense that some places in the Maritimes you don't have 15 clubs you can go check out like in Toronto or somewhere."

So far the tour has been going really well, says Easley and should be kicking into high gear by the time it reaches our fair burg.

"We always find, when we do a big tour, the more shows we get into it, the more we get into it," he enthuses. "It's a real treat to play that many shows—the energy is just electric." V







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SOLD OUT — CLAPTON
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APRIL 7 — TASTE OF CHAOS

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Vancouver births new baby Elizabeth

...OWSKI / tara@vueweekly.com

There's just something about the aggressive fire of Vancouver's **Elizabeth** that sets the ...nd apart from the typical, pop-...red orthodoxy of indie-rock.

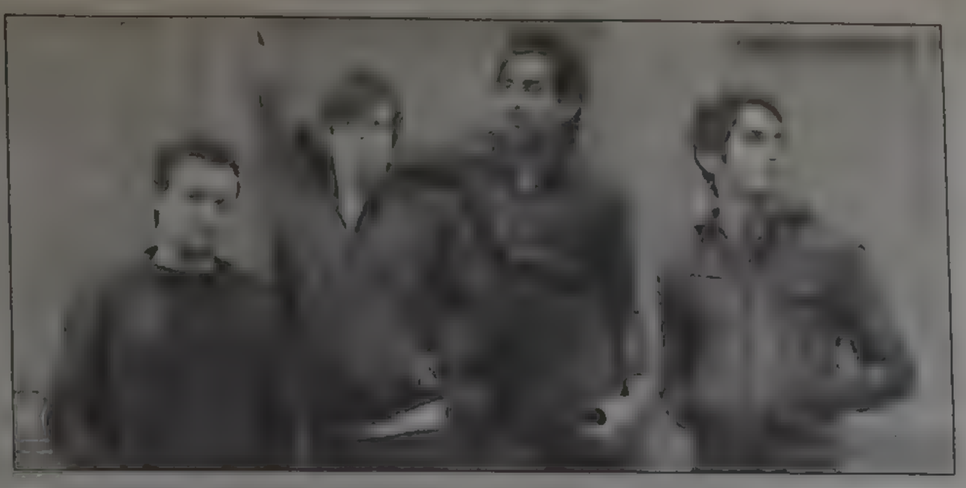
"I think one of the major things ...at people might hear in us is that ...ically, and live, we're different from ...r bands," begins vocalist/gui-...rist Reggie Gill. "We take a lot of ...es from bands like the Clash and ...he Sex Pistols. I mean, the things ...hey sang about are interesting and ...elevant to us. We don't love contem-...porary bullshit."

Despite this focus on lyrical con-...ent, one of Elizabeth's most powerful songs, "War is Beautiful," is usually misconstrued as being sarcastic.

"It's actually about the situationists who only look at war from sort of an ...' stand point," says Gill. "Like when ...hey drop a bomb, it changes the landscape and almost turns it into an art piece, making it somewhat beauti-...'. We are not for war, we just sort of thought that was an interesting take. Those are the kind of cues where we get our song ideas from."

It is obvious that the lyrics of the Clash and the Sex Pistols have had a definite impact on Elizabeth's style, but so has the stamina those bands possessed on stage. The raw power of those bygone days is definitely influ-...ential to Elizabeth's live performance, resulting in a loyal following.

"We hope people like our live show," Gill admits. "It's energetic and intense."



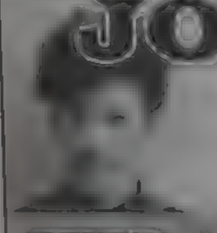
PREVUE | SAT, MAR 10 (8 PM)
ELIZABETH
WITH 7 AND 7 IS, PRESSURE KILL COMMON STYLE
KHZ (10249 - 97 STREET), $8

ELIZABETH IS LOOKING forward to the impending release of their debut album, *First Excommunications*, which is set for release late March and early April in the UK.

"We're pretty much hoping to play everyday once we get over to there," says Gill. "I can see Europe diggin' us. That's pretty much what they said when they called—that it would just kind of make sense for us to go over there. That'll be really good for us.

"We kind of always talked about this band, and our name almost came up as a joke," he continues. "Like, let's just name the band like you'd name a kid! We've done so many other interviews where we've just made something up: it's named after the Queen, or we knew this girl named Elizabeth who was in a band and then she killed herself. One story that I sort of liked was that the Queen is on all of our money, and her picture was up in our schools, so we're taking the name and just sort of selling it, making it into a rock band." ▼

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LYLE LOVETT, JOHN HIATT AND OTHERS!
(NOT ALL HAVE NAMES THAT END WITH "TT" THOUGH)



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PRIZES WILL BE DRAWN ON MAR 12, 07



VUE / FRI, MAR 2 / DO MAKE SAY THINK / STARLITE Do Make Say Think is a psyche-...delic, instrumental indie rock band, and if saying that wasn't already a mouthful, the group's tunes are even more so. Stylistically speaking, Do Make Say Think's music is often ...scribed as being composed of jazzy drums, meticulous guitar riffs and pumped full with ...ss. It comes together in the perfect mélange that seems to ebb and flow through your ...ins. Yeah, it's that good on record. So I wanted to see an electric performance at the Starlite last Friday, but it was emotionless, at best. Though I will give Do Make Say Think mercy points for sounding amazing. —BARBARA CHUNG / barbara@vueweekly.com



PRESENTS

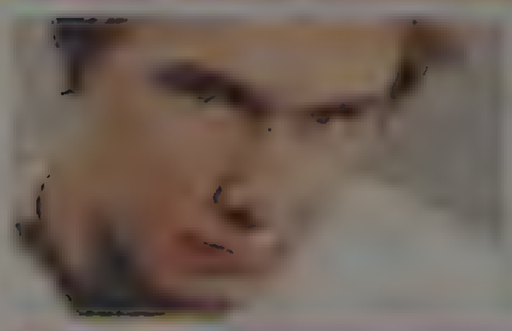
armada

AN ELECTRONIC EXTRAVAGANZA

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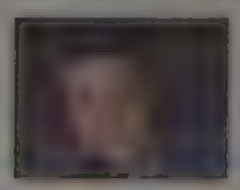
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EDMONTON EVENT CENTRE

WEST EDMONTON MALL - PHASE 3 UPPER LEVEL | EDMONTON, AB, CANADA



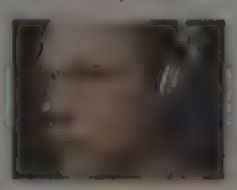
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[EDMONTONEVENTCENTRE.CA]

ARMIN VAN BUUREN

91 BOUNCE



Secretaries harness the power of the magic triangle

DAVID BERRY / david@vueweekly.com

PREVUE
FRI, MAR 9 (8 PM)
THE SECRETARIES
WITH COCKATOO, GLOOM ROOM
POWERPLANT, $8

As the Secretaries settle into bar seats at the Southside Sugar Bowl, friendly band banter turns almost immediately towards recapping the band meeting from the night before, commiserating on a post-mortem of the night's events, completely irrespective of the note pad and recorder placed on the bar.

There was wine, apparently, and talks of dreams, and an incredibly delicious, wheat-free chocolate cake that was lucky to survive the night in drummer Natasha Fryzuk's fridge.

"I woke up this morning, and after my breakfast, it was looking really good," Fryzuk explains as guitarist Amy van Keeken and bassist Colleen Brown nod along. "I had a bite, but I had to put the rest of it away before I

CONTINUED ON PAGE 75



POWERPLANT
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WITH THE SECRETARIES AND GLOOM ROOM
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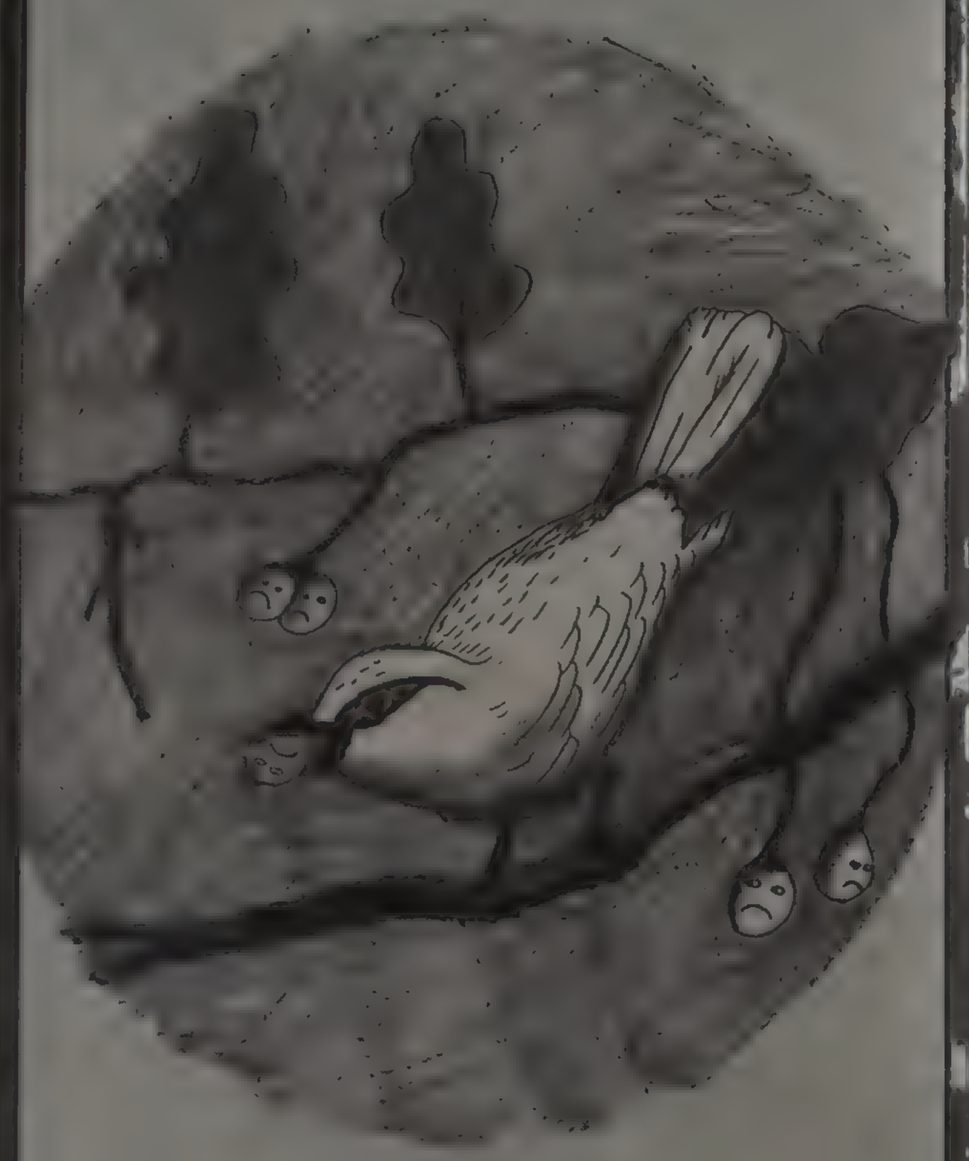
APRIL 11

EDMONTON EVENT CENTRE

GENERAL ADMISSION — ON SALE FRIDAY AT 10:00AM

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Dinosaur jr.



Saturday

May 26

Starlite Room

general admission

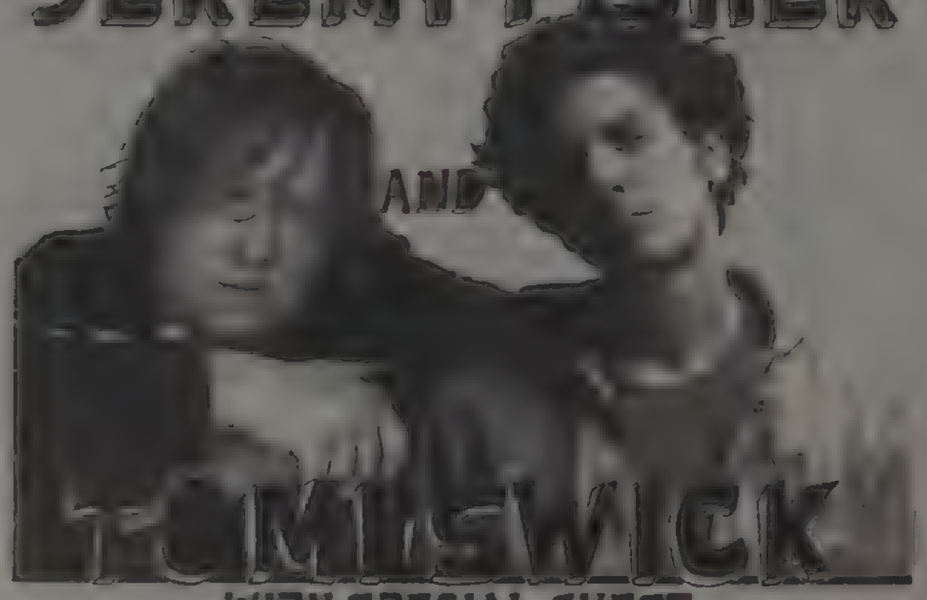
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Ely gets by on the road with a little help from his friends

EDEN MUNRO / eden@vueweekly.com

PREVUE

THU, MAR 15 (8 PM)
JOE ELY, GUY CLARK, JOHN HIATT & LYLE LOVETT
WINSPEAR CENTRE, $66.60



"The road" figures prominently in the lives of musicians. Which makes sense: you can only really play your home town so many times—eventually you need to venture beyond borders and seek out new places, and that process inevitably leads to inspiration—good or bad—as artists discover new experiences along the way.

That's very much the case for Texan songwriter **Joe Ely**, who first hit the ol' dusty trail when he was 16. He just turned 60 this past February, never really slowing down between the two points.

"At the time when I first went out on the road, if someone looked at it today, they would probably use the word 'homeless,'" Ely laughs. "But for me it was freedom. I didn't have a home. I slept on the side of the road in a sleeping bag—I just had a guitar, a backpack and a sleeping bag—and I spent eight or nine years just living like that. I loved every minute of it: I joined the circus and travelled coast to coast and jumped freight trains."

Right now, Ely is out touring with three of his friends and fellow songwriters—Guy Clark, John Hiatt and Lyle Lovett—putting on a relaxed and down home show each night for a couple of months.

"If we were just getting together in a living room to tell stories and sing songs, this is the closest to that," he admits. "It's very similar to just sitting around in the living room, swapping songs.

"We all get on stage and somebody will tell a story and play a song, and that will remind somebody else of another story," he continues, adding that they never work out a setlist ahead of time, simply allowing the songs to tumble out in the moment. "Sometimes we get on a theme and somebody will start something and that'll remind somebody else—like we got on a driving theme the other day, and a dog theme the other day."

WHILE ELY IS HAVING a good time playing with his friends, he's also out there pushing a few new releases—one a book of his road journals, the others a couple of companion records.

"Most everything that I've got going right now is kind of built around the release of [*Bonfire of Roadmaps*], this book of 30 years of my journals that I kept in my guitar case over the years—little drawings and ramblings on pieces of paper from city to city for months at a time," he explains.

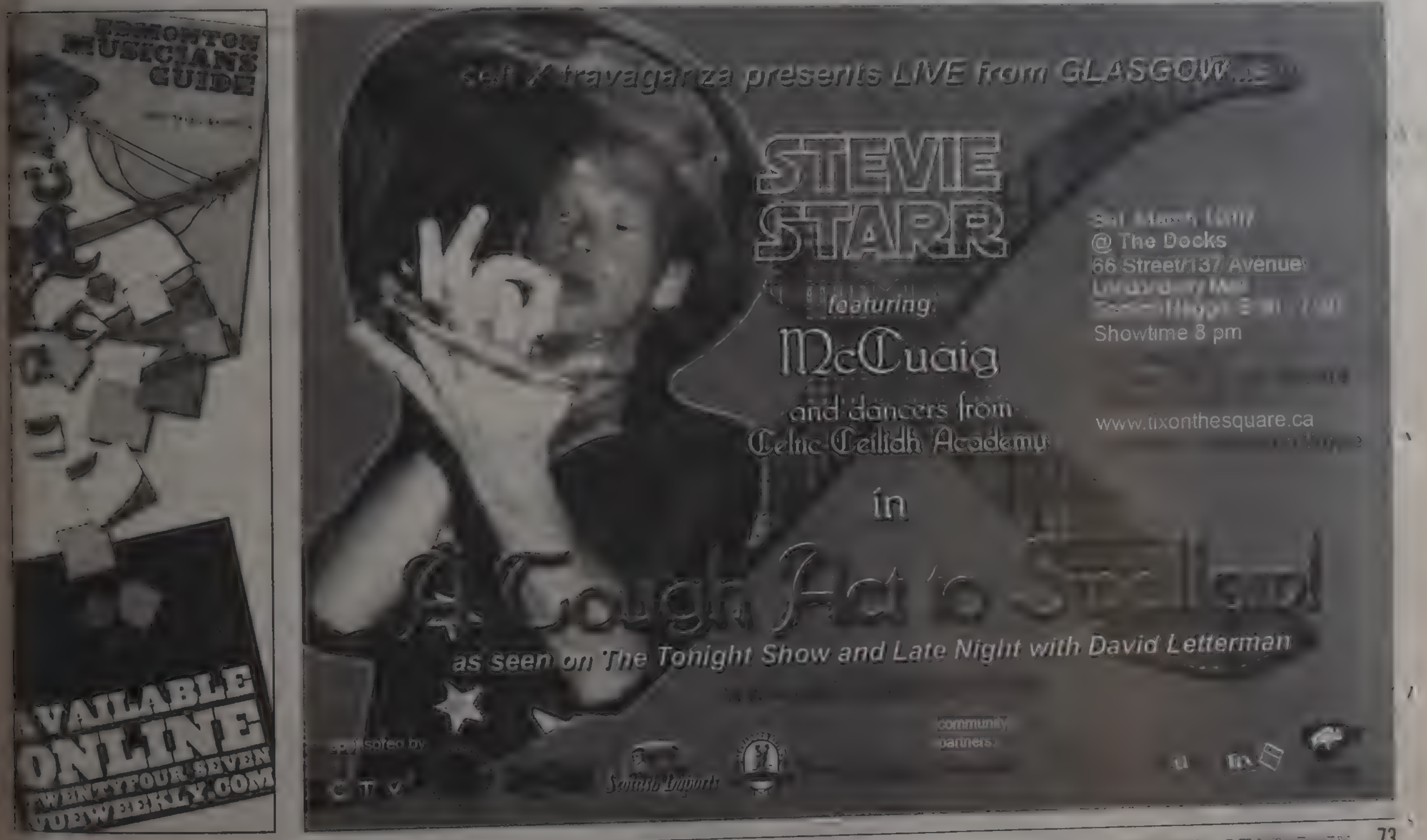
"And then the first record is more of a band-oriented record, a little bit rough and rowdy and rude—all of the things that the road is—and then there's a companion record that is an acoustic record of songs that I wrote very early in my life that I never recorded. So I kind of look at this whole thing as a three-part collection."

Ely laughs when he thinks back to the years he spent compiling his journals, saying that he had never meant for them to be read by anyone else. The writings were just an easy way of scratching down thoughts that might later be turned into songs. Now, though, he concedes that the book might offer some insight into the life of a touring musician.

"It's not all singing love songs," he says. "You gotta fight a few dragons out there too."

As the years roll on, he says that his own relationship with the road has changed. It's no longer about simply getting out there and seeing new places. For Ely, the rewards come in the form of the relationships that he develops while moving from place to place

"I don't live to see the next city limits sign," he states. "I could care less about that, but to actually share experiences about the meaningful things that have happened in between the destinations, that's what I'm more fascinated with." ▼



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WITH THE NEIL MACDONALD BAND
SATURDAY MARCH 10
PETE ROCK
WITH DRAGON FLI EMPIRE / DJ TWIST / J SOUL / FRESHLY SQUEEZED / UNKLE SAM
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FRIDAY MARCH 16
THE IGNITERS
THE HARDTAILS / BOSS HOSS / KABUKI GUNS BURLESQUE
SATURDAY MARCH 17
ST. PATRICK'S DAY
CAPTAIN TRACTOR
WITH MICHAEL WESTON KING
VELVET UNDERGROUND
10030-102 STREET • INFO: 420-STAR
BELOW THE STARLITE ROOM
UPCOMING EVENTS
FRIDAY MARCH 9
SE7ENSIDED
WITH ARAS & BLACK AURORA
SATURDAY MARCH 10
GROOVE WITH THE CREW
TUESDAY MARCH 13
DJ CASH MONEY
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FRIDAY MARCH 16
THE LONG WINTERS
WITH TEAM BUILDING ! TV HEART ATTACK
SATURDAY MARCH 17
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ALBUM REVIEWS

NEW SOUNDS






HEADWATER
MY OLD FRIEND
INDEPENDENT

EDEN MUNRO / eden@vueweekly.com

THIS ROCKS

The members of Vancouver's Headwater call their music tractor jazz and it's easy to hear why. The overall bent of the band's sound is towards good ol' country, both in sound and lyrical inspirations—there are lonely trails ("Lonely Trail"), nowhere towns ("Nowhere Town") and old men ("Old Man Lori")—but Headwater is not content with simply retreading old tropes and battered chords. Oh, don't be mistaken, they hurt some chords real good, but those chords are of a jazzier sort than your typical country pickers tend to indulge in. Try to imagine some dusty cowpokes singing their songs in a seedy jazz club and you'll get the picture.

There's still a healthy dose of country picking over top of the brushed drums, though. "Out to the Country" has a driving, descending banjo line and some wailing fiddle, while a ghostly organ sings out on "Walk With Me." Then there's "Leaves Fall," where the band takes an unexpected detour into reggae. What's nice is that they do more than just try to imitate past reggae greats, staying true to their own sound, with an acoustic guitar and mandolin providing the wave while Tyson Naylor surfs his organ over top. Sure, tractor jazz gives a good indication of Headwater's sound, but it doesn't tell the whole story. For starters, it leaves out the chapter where the band plays a better reggae groove than a hundred college frat boys could ever pull off.

VARIOUS ARTISTS
TAKE ACTION VOLUME 6
SUB CITY

MEGAN HALL / megan@vueweekly.com

THIS ROCKS

The best thing about this *Take Action* compilation is not that a part of the proceeds go towards organizations to bring support and awareness to youth in crisis, but the variety this disc offers. This volume knocks the socks off all the previous ones, offering not one, not two, but three discs. That's right, two CD's and one DVD.

No matter your punk preference, *Take Action* will have something to offer. If you prefer radio-friendly punk like My Chemical Romance or Taking Back Sunday, it's got it; if you're more of a screamer at heart and like the Bled or A Static Lullaby, it's got that, too; if you're a fan of girls who rock, there's Paramore and Meg & Dia as well. Then there's the DVD, which features videos from the likes of Scary Kids Scaring Kids, Heavens and Zao. This volume of *Take Action* has something for everyone from the punk-pro to the newbie.

ELIZABETH
FIRST EXCOMMUNICATIONS
POP ECHO

BRYAN BIRTLES / bryan@vueweekly.com

THIS ROCKS

I would be the first to admit that I'm not exactly the city of Vancouver's biggest fan. The fucking place steals all of my friends, anyone I meet from there seems to be the worst blend of naïveté and idealism and their hockey team is becoming the bane of our hockey team's existence even more so than Calgary's. So if you've noticed I'm hard on bands from Vancouver, you're right.

Elizabeth's *First Excommunication* marks only the second time that I've ever listened to an album by a band from Vancouver and had any interest in being friends with them. Their leather-jacket-tough-guy look makes them the furthest thing from the self-absorbed hippies that I keep meeting from Lotusland. The aggressive and angular guitars are awesome and would get a dance floor pumping. Also, this was recorded by Jesse Gander, and can that guy do anything wrong?

The only thing that might detract from our impending friendship is these guys' annoying and seemingly contrived infatuation with mid-20th century European art movements. I mean, really guys, Situationist International is soooooooo 1957.

COMEBACK KID
BROADCASTING ...
SMALLMAN

TRENT MCMARTIN / trentm@vueweekly.com

THIS IS OK

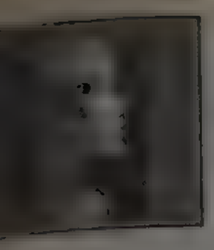
Hardcore bands have always had a tendency to flood their music with an overabundance of anthemic gang vocals, often to the point where a song can end up sounding like an overzealous drunken singalong. Winnipeg hardcore act Comeback Kid will never be accused of being just occasional dabblers in that practice, implementing gang vocals every chance they get.

Broadcasting ... is their first release since the departure of original singer Scott Wade last year, and the first featuring Andrew Neufield on vocals, though one cannot really tell the difference between Neufield's anguished wail and Wade's deafening howl. Differentiating between hardcore vocalists is like distinguishing between their vocal counterparts in death metal bands—it's virtually impossible.

Still, *Broadcasting ...* is a solid album despite the fact that many of the tracks are weighed down by their own intemperance, ultimately failing to break away from the traditional, often stagnant confines of hardcore. Highly energetic, it's not a stand out hardcore-metal release, but enough to get everyone to raise their glasses and sing along.

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'LL BOURNE
BOON TANG
CORDOVA BAY

BRYAN BIRTLES / bryan@vueweekly.com

THIS IS OK

This city is lucky to have an artist of the calibre of Bill Bourne. Instead of the boring folk music being produced by the one-person-one-guitar crowd who sing unimaginatively about topics they lifted from Kerouac novels, Bourne has chosen to stretch the genre a little bit.

Taking a risk almost always returns mixed results, though, and *Boon Tang* is no different. For the most part Bourne is able to evoke a feeling of loneliness, a deep down sadness born out of predicament and location, but sometimes the songs meander into drawn out sonic territory that failed to hold my interest. Bourne's experimentation is inherent to his sound, but it's when he brings that experimentation into sharp focus that he's at his most successful.

Interestingly, considering the sad tone that makes up the album, this record was made at the Beach House. An infamous downtown locale for many years, the house was made even more infamous because in 2006 it was allegedly burned down by neo-Nazi skinheads who were unenthused about the Soviet flag being used as curtains and decided to, ahem, do something about it. Of course, Bourne couldn't have known what would become of the house, but it's interesting to read that reality into the album.

E REASON
NGS COULDN'T BE BETTER
LMAN

KONYE / alex@vueweekly.com

THIS SUCKS

Hamilton natives the Reason offer a baseless record of loud-ish melody and angsty observations of life in Ontario's steel country. The band isn't breaking any new ground; *Things Couldn't Be Better* sounds almost exactly like anything that Fallout Boy could write in their sleep. One thing of note is that singer Adam White has a vocal range similar to that guy from Death Cab For Cutie, but with a really tenuous falsetto that sounds like he's going to have to grab his balls before he'll be able to pull it off. This is a major faux pas for an emo singer; power and tone must have a good balance and that's not the case here.

Why bother with an inferior copy of an existing—and arguably dubious—band? It's possible that if you really need new material from Fallout Boy, you can slap a new sticker onto the Reason's jewel case and you wouldn't know the difference. At this point, emo's really more of a haircut than music, anyway.

Psst ... what's the password for CMW?

MUSIC | ENTER SANDOR
STEVEN SANDOR
steven@vueweekly.com

As you read this column (well, if you get *Vue* the day it comes out, that is), four Edmonton acts—AA Sound System, Ellis, Amy Seeley and Storyboard—will be getting set to take the stage for a special showcase at Toronto's Canadian Music Week.

The showcase, sponsored by the Alberta Recording Industry Association, is going to rock the venerable Cameron House, and, for people who begin their postal codes with the letter T, will be the highlight of CMW.

By now, though, it's tough to separate all the damn music conferences/festivals out there. In a few months, Toronto will host NXNE. Next week, bands will go to Austin, TX for SXSW. You can't even begin to name all the regional festivals that go down in North America and Europe. Music execs can't make it out to all the conferences out there, so is CMW worth the effort?

The last time AA Sound System played CMW, it really didn't do much for the band. But, in this showcase, the local boys hope things will be different.

"Thankfully we're playing the Cameron House this year," says bassist Lane Arndt. "Two years back we played Holy Joes or something like that, which is a bar in a bar in a bar, up three flights and through some doors, up another flight, secret password, show the ring, pull-the-ancient-sword-out-of-the-ancient-rock type of entrance scenario, and we played to a bunch of stragglers and it was fun but a waste of time. Cameron House gives us some promo leverage at least, 'cause it's in such a sweet spot [in the heart of Toronto Queen West district, a stone's throw from other major venues], we're playing on Thursday, which means slightly less competition, and we're playing with a bunch of other Edmonton bands ... "

The difference between playing a festival over a regular tour stop is the type of people you want to come to a show. Arndt says that you can put as much promo stuff as you can in some agent, journalist or exec's hands, but what are the chances of that stuff actually being put on their CD players? The only surefire way to grab their attention is for them to see you tear it up live. And, for that to happen, those execs need to be able to get to your shows.

AA is playing SXSW in Texas this month, too—but Arndt prefers CMW, based purely on nationalistic pride.

Phil Klygo, CMW's festival coordinator, says that with all the conference events, industry talk—including a keynote address by Public Enemy's Chuck D—CMW is still the place for bands. Not only are there hundreds of Canadian bands, but also 90 international acts from 19 countries. And, the festival has actually reduced the number of venues, so bands won't have to compete as hard with each other to get seen—and delegates can get around from venue to venue without having to go up three flights of stairs and uttering secret passwords. If it works, CMW gets the thumbs-up.

Steven Sandor is a former editor-in-chief of Vue Weekly*, now an editor and author living in Toronto.*

HAIKU! | QUICK SPINS
WHITEY AND TB PLAYER
quickspins@vueweekly.com

A NORTHERN CHORUS
THE MILLIONS TOO MANY
SONIC UNYON
Lush acousti-pop
Staggers under the weight of
Its own awesomeness

THE BOOK OF LISTS
THE BOOK OF LISTS
SCRATCH
Putting the British
In British Columbia!
Tossers will be chuffed

GRUFF RHYS
CANDYLION
ROUGH TRADE
Welsh pop golden boy
Makes great charming albums but
Can't spell worth a shit

SHINY TOY GUNS
WE ARE PILOTS
UNIVERSAL
I thought I'd hate this
But it's kinda good despite
Their goth-tarded-ness

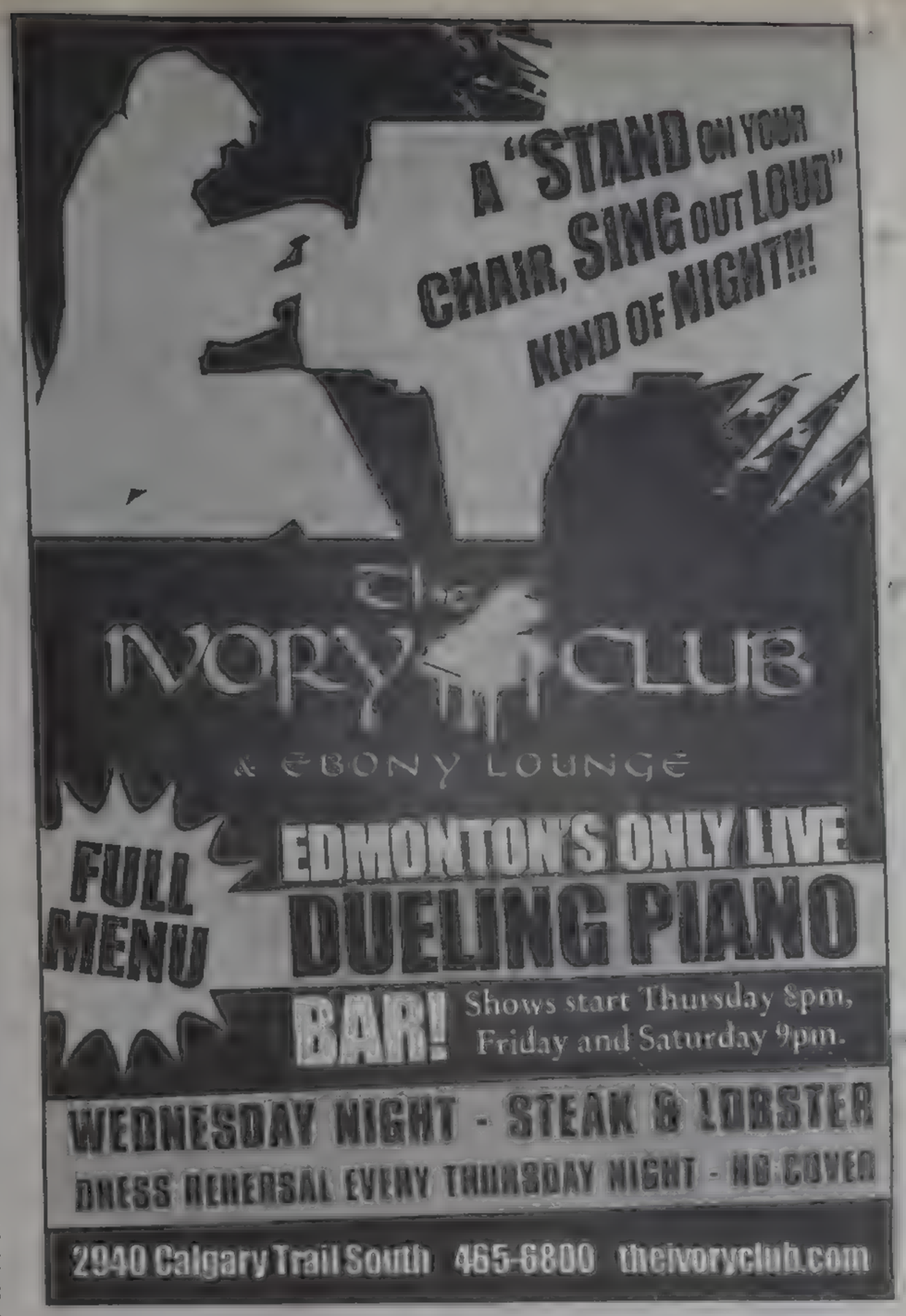
ELO
OUT OF THE BLUE
SONY/LEGACY
Listen with headphones
Regress, jump on bed ... all hail
King of white afros

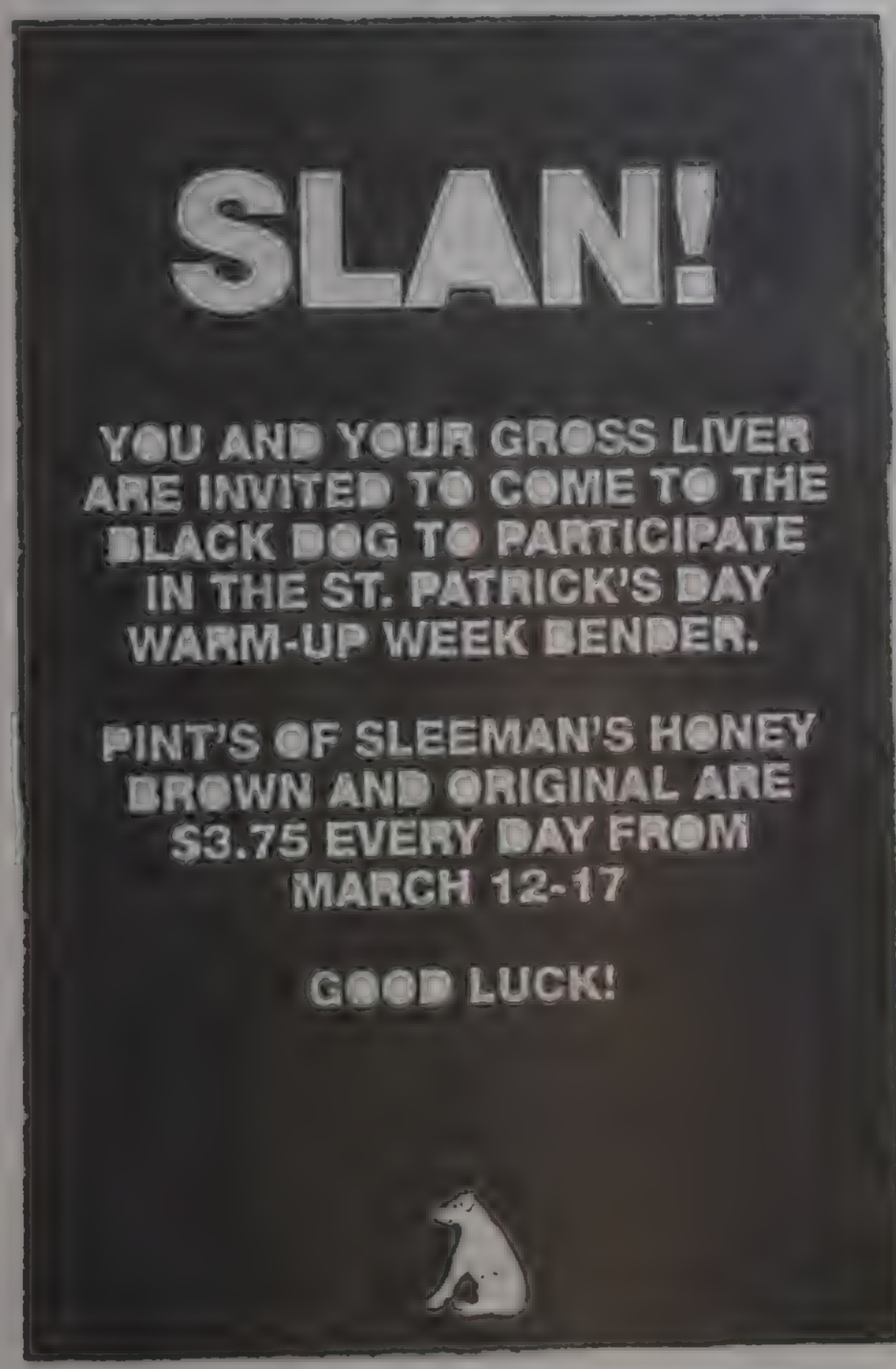
RWAKE
VOICES OF OMENS
RELAPSE
Old metal blueprint:
Acoustic intros, screaming,
Seventeen-part songs

THE SLIP
BSENHOWER
BAR NONE
Yeah, I like it too,
But I'm holding out for the
William H Taft disc

SMOKE OR FIRE
THIS SINKING SHIP
FAT WRECK CHORDS
Energetic lads
Concoct a fine recipe
Of all things rocking

ARIELLE DOMBASLE
C'EST SI BON
PALASS
Blonde bombshell chanteuse's
New disc of big band standards
And Frenchie coo-coo







PREVUE / FRI, MAR 9 (8 PM) / DEVILSPLENDER / WITH THE NEIL MACDONALD BAND / STARLITE, $10 When the Sidetrack closed, a myriad of acts were left scrambling to move their shows around, and Rob Malowany of Devilsplender was one of them. The spot he secured is over at the Starlite, which he admits is a different type of stage, so he's reworked his show a bit for the change. "I'm going to be playing with a full five-piece band that night and it's going to be a bit more of a rock 'n' roll show," he explains. "The Sidetrack show was gonna be continuing on in the more acoustic vein [that I've been playing in lately]." Beyond this show, Malowany plans to keep working on his next album, which he wants to release in conjunction with, well, his last one, which he put out on vinyl about this time last year. "I've never actually released [*Hiding From the Cold*] yet on CD," he says, admitting that he's still happy that he chose to indulge his passion for vinyl with the initial release. For those without turntables, though, Malowany is looking towards putting together a double album that includes the album he's currently working on along with his last disc as a kicker. —EDEN MUNRO / eden@vueweekly.com

THE SECRETARIES

CONTINUED FROM PAGE 71

finished it. It's trouble."

Van Keeken, coming to the full realization that they're in an interview, offers an explanation

"Yeah, we're not actually a band, we're just a culinary delight group who has potlucks," she says with a sarcastic nod.

"You know, actually, every time we have a band meeting, there are more songs made, and they' re always about boyfriends and food," points out Brown.

"Like 'Dwayne, Dwayne, Dwayne-Dwayne Dwayne,' or however that goes," she adds, followed by a brief chorus of Fryzuk and van Keeken doing the same, before they all break into laughter

IGNORING THE OBVIOUS FACT that *Songs About Boyfriends and Food* would be an utterly fantastic name for an album, the casual ease the trio exudes while propped sloppily on a few bar stools, shooting the shit and laughing at each other's jokes, seems strangely appropriate

As anyone who's caught one of its costume-themed, dance-contest-in-the-middle, raucous live shows can attest, despite cramming big rock ambitions into intimate little songs The Secretaries feel less like a band than an incredibly fun social club that happens to revolve around playing ethereally catchy rock

The band is ready to admit as much, too; from fairly inauspicious beginnings, they've become tight-knit seams, more than willing to admit that the band has become something a whole lot more than a name for the trio.

"This band actually started because I got an electric guitar and wanted to start jamming, and on the second jam session I organized, these were the only two that showed up," explains van Keeken with a shrug. "Now we have pow-wows in bar washrooms and drink tequila before every show. We connect with each other."

"Yeah, I mean, if I were to move away—if any member of the band were to leave, or something, I don't know if the Secretaries would be the same," adds Fryzuk. "It would just kind of ruin the flow. Even our best shows are when we're all picking up on each other and listening to each other and reacting to each other."

"We've actually talked about it before: we have this triangle of power," continues Brown. "We're all connected and ... "

She trails off for a second as Fryzuk makes a ribald gesture with the "magic triangle" that draws muffled chuckles from van Keeken. All three exchange a glance, which causes Fryzuk to burst out laughing, and Brown to roll her eyes.

"Alright, well, I don't mean what those two are up to, but we do have it." v

LISTINGS FOR YOU | EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426.2889
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DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

AMNESTY INTERNATIONAL Remedy Café, 8631-109 St • Coffee house to celebrate International Women's Day, speakers and information available • Thu, Mar 8 (7-8:30pm)

ANTI-CIRCUS PROTEST Rexall Place, 119 Ave Wayne Gretzky Drive South (490-0305) • A peaceful protest against the use of wild animals in circuses, organized by the Voice For Animals Humane Society • Sat, Mar 10 (11:30am-1pm)

[illegible]—A PHILOSOPHY FOR LIVING [illegible] 107Ave • Lecture on Buddhism • Wed, Mar 21 (7-8pm) • Free

CAFÉ CIC–THE ART, HISTORY AND CHEMISTRY OF WINE Grant Macewan College Downtown Campus, College Room 6-313H, 10700-104 Ave • Dr Dietmar Kennepohl presents a humorous talk on how the histories of humans and wine are so intertwined Followed by a wine tasting with Ed Fong of deVine Wines and Spirits • Thu, Mar 22 (6:30pm) • $10 (CIC member/student)/$15 (non-member) at the door, reserve by e-mail chemistry@macewan.ca

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1999) • Basketball, every Mon (5-7pm) • Healing Circle, every Mon (5-8pm) • Boxing, every Mon/Thu (7-9pm), every Tue (5-7pm) • Volleyball, every Tue (6-8pm) • Sewing Circle, every Tue (6-8pm) • Beadwork Class, every Wed (6-8pm) • C N F C Pow-wow; every Wed (6-9pm) • Hip-Hop Class, every Thu (5-7pm) • Cree Class every Thu (6-8pm) • Elders and Residency; every Fri (all day) • Safe Using and Harm Reduction; last Fri each month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, every Fri (6-8pm)

[illegible] FORUM ON THE ALBERTA TAR SANDS [illegible] Community Hall, 6330-105 A St (988-3802) • Meeting every 2nd Sun (7-9pm), sponsored by the NDEnvirocaucus • $2

CLIMATE ACTION RALLY Churchill Sq • Canadians for Kyoto's rally for action against global climate change featuring speakers, live music, and the raging grannies, ending with a film in the Edmonton Room of the Stanley Milner Library • Mar 11 (noon)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev Yvonne Racine • Every Tue (1-3pm)

DECOLONIZING THE DISCIPLINE: INDIGENOUS PEOPLES AND POLITICAL SCIENCE/INDIGENOUS WOMEN AND FEMINISM: ACTING IN THE POLITICAL SPACE Tory 1-91, U of A Campus • Speaker Series lecture presented by Kiera Ladner and Isabel Altamirano-Jimenez • Thu, Mar 22 (3:30pm)

DEMOCRATIC RENEWAL IN ALBERTA www.pialberta.org/program_areas/Democracy • A More Democratic Alberta–Making it Happen a Public Interest Alberta Forum • Mar 17 (1-4:30pm) • Pre-registration $10

A DESIGN FOR RENEWING THE ROYAL ALBERTA MUSEUM Royal Alberta Museum, 12845 102 Ave (453-9168) • A lecture by Donna Clare • Tue, Mar 13 (6:30pm door, 7pm lecture) followed by Q & A and a reception to follow in Renewal Gallery • $5 (members of Royal Alberta Museum, Art Gallery of Alberta, and Media, Art and Design Exposed (MADE), $10 (non-member)

EDMONTON NATURE CLUB Royal Alberta Museum (430-7134) • *From Birds to Butterflies* Tracking wildlife species using non conventional techniques Monthly meeting featuring speaker Dr Keith Hobson • Fri, Mar 16 (7pm coffee 7:30pm talk)

EDMONTON'S SIDEWALK NETWORK www.edmonton.ca/sidewalks • Opportunity to give feedback on the City's sidewalk network Learn more about the project • Mar 8 at Alton Elementary School, Mar 14 at Killarney Junior High School, Mar 15 at Donnan Elementary Junior High School

THE END OF SUBURBIA Whitemud Library, Whitemud Crossing Shopping Centre, 4211-106 St 496-8357) • Film and discussion addressing issues of war and peace in a post 9/11 world • Mar 20 (7pm) • Free, pre-register

GREAT EXPEDITIONS–HOSTEL TRAVEL Hostelling International 10647-81 Ave (454_6216/456-6741) • Featuring Toronto, Flowers Under Water, Networks Is, and Isolations, slide presentation by Mutty Mathewson • Mar 12

[illegible] Conference Centre • Stephen Lewis speaks about the importance of community supporting seniors as they move through transitions and how seniors can be advocates for social change, Mar 21 (reception 5pm; talk 7pm); $75 at TIX on the Square • *The Greying Nation: Transitions Of Care In Later Life* featuring *New Brains for the Old: The Impact of 21st Century Technology* by speaker Baroness Susan Greenfield, Mar 21-22 • *The Greying Nation Photographic Exhibition* features photographs by Dr Orest Semchishen and Dr Mark Nowaczynski open Mar 21-Apr 7 at Edmonton's City Hall • www.captainhearth.ca/greyngnation

[illegible] (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • $40 (individual membership)/$60 (family)/$20 (full-time student); visitors may attend three times before joining

[illegible] NAIT Speaker Series presents actor and comic Ken Davidian talking about his film career • Fri, Mar 16 (12:15pm) • Free

[illegible] North Centre (459-5511) • With Delta Dennis • Until Apr 17 (7-9:30pm)

MEDITATION • Kadoe Samtse Ling Tibetan Buddhist Meditation Society, 11403-101 St, www.gadensamtenling.org (479-0014) by Kushok Lobsang Dhamchoe beginner Tue (7pm), intermediate Wed (7pm), advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St, (425-1050) www.bkwsu.org, Raja Yoga Meditation

NAMING THE PRESENT MOMENT: HOPE AND CHALLENGE IN A TIME OF RECEDING TRANSCENDENCE Newman Theological College, 15611 St. Albert Trail (447-2993) • Anthony Jordan Lecture Series with Ron Rolheiser • Mar 9-10

ONE WORLD WORSHIP St. Andrew's United Church, 9915-148 St (452-4454) • A worship experience based on the melodies, texts and rhythms of the world-wide Christian Community, especially South/Central America and Africa • Sat, Mar 10 (5pm)

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PHILOSOPHERS' CAFÉ Stanley A. Milner Library Basement, Edmonton Rm, 7 Sir Winston Churchill Sq • *Teaching Religion in Public Schools Impossible to Avoid?* with guest scholar Dr. David Smith, moderator Dr Martin Tweedale • Sat, Mar 10 (2-3:30pm) • Free

SELF ESTEEM SUPPORT GROUP (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

SUSTAINABLE PEACE Stanley at Milner Library, Sir Winston Churchill Sq • Lunch by the Books Learn more about the current issues and the

[illegible] Andy Knight • Mar 15 (12:15-12:30pm) • Free

TOASTMASTERS CLUBS • City Lights Toastmasters Downtown (420-2882) Set your own pace to become a comfortable and confident public speaker, meetings every Tue (noon) • **Chamber Toastmasters Club:** Chamber of Commerce, 600, 9990 Jasper Ave (459-5206), Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader; every Thu (6pm) • **Winterburn:** Beverly United Church meeting room, 11919-40 St (476-6963) Improve speaking skills, leadership skills, time management, organizational, listening and social skills, every Wed (7-9pm) • **Parsons:** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.pursuers.org, weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm)

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • First Wed each month (7pm)

UNIVERSITY OF ALBERTA MUSEUMS Earth Sciences Building Saskatchewan Drive, U of A (492-5834) • Science Sunday An Afternoon of Discovery for Kids • Sun, Mar 18 (12-4pm) • Admission by donation

VEGETARIANS OF ALBERTA Riverdale Hall 9231-100 Ave • Powered by Tofu Monthly potluck, bring a vegan, vegetarian or raw food dish for 6 people as well as your own plates and utensils • Sun, Mar 11 (5:30-7:30pm) • $2 (member)/$3 (non-member)

WASKAHEGAN TRAIL ASSOCIATION • (469-7948) Free guided hike, approx. 11 km at Hawrelak Park Meet at 10am at Hawrelak Park parking lot shelter #1, Mar 18

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

WOW-WILD ON WORDS • Creative writing process, bi-monthly Sunday meetings. Policy of gentle feedback is encouraged by all • feedgodtewellr2007@gmail.com

QUEER LISTINGS

AFFIRM SUNNYBROOK–RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP http://groups.yahoo.com/group/bwedmonton • Social group for bicurious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows Members only

BUDDYS NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Miz Bianca and Miz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Saucy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT • A mature social group, couples and singles welcome • E-mail:edmontonmusicnight@hotmail.com

[illegible] ba.org • Monthly after business mixer Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses Counselling, referrals support groups, harm reduction, education, advocacy and public awareness campaigns

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm), http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms) Speakers Series Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm) Support group • Daily drop-in, peer counselling

[illegible] Anne Gaboury (91 Sti Rm 3-18 (490-7332) • Program for HIV-AIDS prevention treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/making-waves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night, Bears Club last Sun ea month (1-5pm, TV room) • Trans Education/Support Group Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group Mens social and discussion group, every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup 2nd Sun ea month (2-4pm) with Noelle friendsandfamilyplaygroup-owner@yahoogroups.ca • Monday Movie Night Movie nights with themed movies and discussion afterwards every Mon • TTIQ Alliance Support meeting for transgender, transsexual intersex and questioning 2nd Tue ea month, ttiqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting, Thu 7-8pm CA Hotline 425-2715 • HIV Outreach Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group, every Sat (7-9pm), yuy@shaw.ca, www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study; Sat (12-2); suitupshowup@hotmail.com • NDP LGBT Caucus last Sun ea month with Jay, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10045-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thu Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea Month • Fri All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays Featuring hostesses Miss Bianca and Vanity Fair, rotating guests Free pool all night long, $3 cover • Weekends $4 (members) $6 (non-member)/Sun $2 cover

SINGLE LESBIANS 40 PLUS • A woman's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail singlewomen40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womonspace, e-mail: womonspace@gmail.com

WOODYS 11723 Jasper Ave (488-6667) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

CANTANGO SEXTET Ukrainian Hall, 11018-97 St (463-3469/436-0 Dance to Argentinian and Latin rhythms • Sat, Mar 10 (7pm) • $15

CELT X TRAVAGANZA–TOUGH ACT TO SWALLOW The Dock St, 137 Ave, Londonderry Mall (420-1757/433-6889) • Featuring Stevie Starr (Glasgow), McCuaig and the Celtic Ceilidh Dancers • Sat, Mar 10 (6:30pm door, 8pm show) • $20 at TIX on the Square Scottish Imports on Whyte

CHARITY ART AUCTION Timms Centre for the Arts, 112 St, Bl U of A Campus (486-0938) • Thu, Mar 8 (7pm) • $25, proceeds support of local artists and orphans of North Korea

CHILD HAVEN INTERNATIONAL Maharahjah Banquet Hall, 92 A Ave (644-1626) • Fundraising dinner, silent auction with entertainment • Fri, Mar 16 (6-9pm) • $30/children under 10 free

CULTURE FEST Harry Ainlay High School (413-2700) • Featuring performances of traditional dances and sports, and food with an fashion show on Thursday and a cultural costume day on Fri Until Mar 9

GLOBAL DAY OF ACTION TransAlta Arts Barns, 10330-84 Ave • National Day of Action Against the War, March and Rally 12:30pm ga at Corbett Hall, U of A Campus, the march will proceed down Whyte A and arrive at the TransAlta Arts Barns at 1-1:30pm, followed by an rally featuring speakers, and table representing Oxfam, Amnesty International and others Afternoon films *Let Them Stay U S War Resisters in Canada* (4pm and 8pm); *A Letter to the Prime Minister* (5p • Mar 17 • War Resisters Support Campaign CD release hip hop ev featuring film screening of *Let Them Stay*, (8pm); licensed, all ages w • $5 (donation, free to low-income)

MUSCULAR DYSTROPHY CANADA–ROOFTOP CAMPOUT WEN www.muscle.ca/ffcampout • Fundraiser, the Edmonton Fire Fighters be camping at the upper level parkade • Mar 8-12

OLDTIMER'S HOCKEY CHALLENGE Rexall Place (451-8000) • The Legendary Hockey Heroes take on the Edmonton Firefighters Hockey T to raise money for Muscular Dystrophy • Tue, Mar 20 (7pm) • $20 (gle)/$60 (family of 4) at TicketMaster, door

RIBBON ROUGE ARTS NIGHT Dinwoodie Lounge, 2nd Fl Student Union Building, 8900-114 St, U of A Campus (994-7364) • *An Ode t Survivors* Live music and dance performances, free food, an African influenced fashion show, art exhibit and a silent auction • Fri, Mar 9 (6:3 • $10 (student)/$15 (adult), donating to orphans of HIV 994 7364

TAMANI'S PREMIER BENEFIT NIGHT Elks Club (11823-129 Ave • Silent auction and benefit concert, music by Kristilyn Robertson Kee Myers, and Paula Bruyere and a performance by Solejar • Mar 14 • S

TEA AND TALES, ST. PATRICK'S DAY Rutherford House (422-269 • Featuring storyteller Marjorie Russell • Mar 17 (7pm) • $20/$1 (member)

WALKER-A-THON Londonderry Mall (732-1221) • Fundraiser for Driving Centre of Edmonton • Mar 9 (8–10am)

[illegible] **ROOSTERS CROW** U of A Campus, CEB 325 (Behind CAB)• Documentary presented by University of Alberta International • Ma Followed by a Q and A period with Ineke Locke • Free

[illegible] Campus, CEB 325 (Behind CAB) • Documentary presented by University Alberta International • Mar. 20 • Followed by a Q and A period wit Kate Quinn • Free

KARAOKE

BAR-B-BAR 4249-23 Ave (461-2244) • Every Thu and Sat (9pm) J Mr. Entertainment • Every Sun (7pm) James, Mr. Entertainment

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (481-7751) • Every Wed (8pm-12am); every Thu, Fri, Sat (9:30pm-1 with Right Said Ed

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12) with Jeannie and Bruce

CASTLEDOWN'S P UB 16753-100 St • Every Tue (9pm-1am) Off-Key Entertainment

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd (462-6565) • Every (9pm) with Sonia, Prosound Productions

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Th

ECCO PUB 9605-66 Ave (435-5050) • Every Mon (9pm) with Sonia Prosound Productions

FRANCO'S PUB 14059 Victoria Trail (478-4636) • Every Thu-Sat (9p 2am) with Jeannie and Bruce

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm) Gord Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight with Deb Thulin, Hot Karaoke Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am) Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm) With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm late with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Every Fr (9:30pm), with Sonia/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1999) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Monday Every Mon (9pm); Hosted by Mr. Entertainment's Scott Parsons • Sa and the City Thursdays. Latin music and Salsa lessons, every Thu (9pm

ORLANDO'S 1 15163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am) with TLC Entertainment

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am) with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg 8900 114 St, U of A (492-2153) • Ha What Are These Tunes Called? Name That Tune every Tue with Colin Kneger • Karaoke, baby every Wed (9pm) with Colin and Darrel

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar, 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499), Every Mon-Sat (9pm); Sun (7pm); with Ruth • Highstreet, 10315-124 St (48 1600), daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211), every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am), wi Off-Key Entertainment

SANTANNAS 17930 Stony Plain Rd (481-7625) • Every Wed (8p 12) with Jeannie and Bruce

SILVER MARTINI 10668-156 St • Every Sat (9pm-1am) with ProSound

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

THORSBY HOTEL • Every Sat (9:30pm-1:30am) with Prosound

X-WRECKS LOUNGE 10143-50 St • Every Wed (7:30-11:30pm • Sonia, Prosound

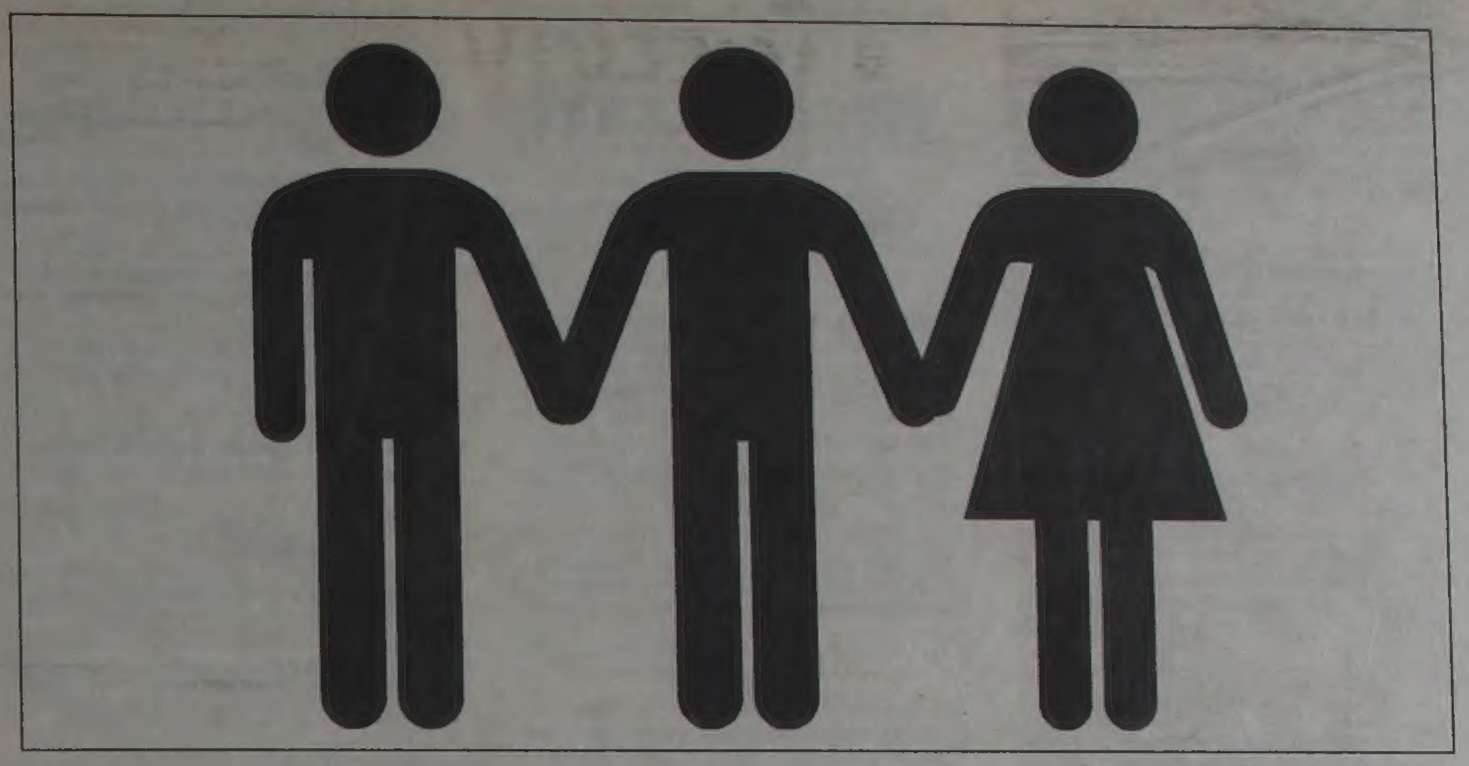
YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Every Th (9:30pm-2am) with Off-Key Entertainment

ZAKS ON 91ST AVENUE 10525 51 Ave (432-5853/436-5047) • Karaoke Nights Every Fri (10pm-2am)

Is it possible to win the fag-hag custody battle?

QUEER | TOTALLY GAY

LUKE FOSTER
totallygay@vueweekly.com



One of the most universal experiences that a male homosexual will suffer through at one point in his life is being dumped by one of his best girlfriends for another man, the heterosexual boyfriend. It usually happens early on, in high school or directly out of, just before the gay male enters into the wild and wonderful (and woeful) world of dating himself. And the young gay guy in question ends up by himself, no longer able to depend on the one person, the fag-hag he had once used to fill the place of the healthy yet non-existent relationship he should have with another man.

I, myself, was such a victim. In my first year of university, my Megan cut me out of her life, turning all of her energy, time and self over to her older boyfriend who requested that she do so. (To protect his identity, I'll simply refer to him as "The Asshole.")

Of course I was upset. I didn't spend any more time with Megan—and she was actually the first person I came out to. Mostly I was sad because the boyfriend that I call The Asshole really is one; she deserved better and I was never afforded the opportunity to actually be happy for her.

From that point on, I vowed that if I ever had a boyfriend of my own, I would never do as Megan did. I would never sacrifice my loyal girlfriends just for some dude. I would work hard to make things work so that everyone in my life could happily coexist. And I would absolutely never date someone that my girlfriends detest. Trust me: unless you really don't like or respect the people you hang out with, if your friends find major fault with your prospective partner, you probably will too; you just don't see it while you're enveloped in that fog of love/lust/attraction.

SO NOW THAT I ACTUALLY have a boyfriend (yes, I'm still just as surprised as you are) I've found myself putting those assertions to the test. What exactly does it take to keep your girlfriends when you have a boyfriend? It's a situation that is parallel to divorce. With some of my gal-pals who aren't in relationships right now, I almost feel like I have to sit them down at eye level like they're my kids and I'm a middle-aged divorcée trying to temper them to my new paramour who's not their dad, but is way better looking.

"Sarah, honey, have a seat. I want to introduce you to ... well, this is Mike. [pauses to look up lovingly at boyfriend.] I think you two better get to know each other better because he's going to be around quite a bit from now on. Don't worry, we'll still go on those shopping trips down to Calgary and for cinnamon buns on Sunday mornings to review what transpired the previous Saturday nights; only now, it might not be as often or Mike might come along. [leans in and puts hand on fag-hag's shoulder.] Now don't worry, nothing else is going to change. Nothing will ever change between us. No one will ever change how I feel about you. [gives fag-hag pat on the head followed by a lollipop.]"

It's sad—well, not so much sad as completely appropriate, I guess—that if you're having sex with the same person on a regular basis you're going to want to spend more time with them. Girlfriends should understand that, but like a kid from a broken home, sometimes they don't want to. Us gay guys, we're used to being marginalized by them. Like a revolving door: when one guy comes in, we're out until that guy leaves and we're back in again. Straight boyfriends come and go way more often than the gay ones. There are just more of them and more straight girls stupid enough to fall for whatever one comes along.

Basically, what I'm trying to get at is, fellas, just remember that your fag-hags will prove useful even after you land yourself a dude. They deserve some of your love, too, so don't ever ditch them for a boy as I'm sure they did and will continue to do to you, for as long as you will know them. We're better than that. Because when things are turned around this way, fag hags are left without their fags. And I don't know if there's anything sadder than that.

ZODIAC | FREE WILL ASTROLOGY

ROB BREZSNY
freewill@vueweekly.com

ARIES (MAR 21 - APR 19)

"Dear Rob: As an experiment, I've been trying to soften myself—to see what it's like to stand in a room and not always take the lead, not assume that no one else knows what they're doing except me. It's had an interesting effect so far: people seem more eager to play nice and offer me their good energy. But I don't know if I'm willing to give up my take-charge instincts for much longer. Do I have to resign myself to either being strong or being loved? —Assertive Aries." Dear Assertive: Could you add a little more love to your take-charge ferocity? And be more softly aggressive? And be open-hearted in your assertiveness?

TAURUS (APR 20 - MAY 20)

I'm betting on the imminent arrival of at least two of the following climaxes: you'll culminate a task or goal you've been working on for months; you'll remember an important intention you'd forgotten for a long time; you'll graduate from a crash course you've been taking since October 2006; you'll be reunited with a lost sheep or forsaken dream that's ready for another chance.

GEMINI (MAY 21 - JUN 20)

If given three wishes by a fairy godmother, as in the heroes of old fairy tales, you probably wouldn't ask for the ability to fly or the power to turn invisible or the gift of a golden carriage pulled by eight white horses crowned with white ostrich feathers. But what *would* you choose? Something like "I wish I could solve my relationship problems"? Or maybe "I wish I could find my direction in life," or "I wish I had enough money to do the things I love to do"? This is an excellent time to get clear about your three wishes, Gemini. If you do, I can almost guarantee that at least one of them will come closer to fulfillment in the coming weeks.

CANCER (JUN 21 - JUL 22)

When Emperor Joseph II heard Mozart's opera *Abduction from the Seraglio* in 1782, he remarked, "Too many notes, my dear Mozart, too many notes!" Sound familiar? I suspect you are exuding so much complex beauty and mysterious intelligence that, like Mozart, you may elicit responses akin to the emperor's. Don't take it personally. Though it is possible you'll get a bit excessive, what's more likely is that you'll be as deep and rich and concentrated and emotive and vivid as you need to be in order to express what's true for you right now. Will that make some people feel nervous or overwhelmed? Probably.

LEO (JUL 23 - AUG 22)

The time is ripe to sign a new contract with yourself. Put it all in writing—I mean the promises you want to make to your future self. Describe the ideals you intend to live up to, the freedoms you want to fight for and the changes you want to make in the world around you. There's no need to sign it in ink made from your blood, but I do suggest that you dab some of your sweat and tears on the document.

VIRGO (AUG 23 - SEP 22)

While riding my bike along a route I've often travelled, I spied an unexpected sight: standing amidst a twist of vines was a red signpost that said "Cherry Blossom Lane." How could I not have seen that before? I pedaled over and found the beginning of a narrow road that had previously escaped me as well. I felt like I was in one of those dreams where you discover a hidden magic room in the attic of a familiar house. My heart filled with an irrational, child-like anticipation of imminent delight. I pedaled up a steep incline, disappointed to see there were no cherry trees in bloom. But as I reached the end of a cul-de-sac, I spotted a glint of gold in the mud. It was a statue of Jesus and Buddha holding hands, and there was a $20 bill taped to the bottom. Everything I just described is a metaphor for what I predict you'll soon experience.

LIBRA (SEP 23 - OCT 22)

FDR was elected President of the US four times, but he never won a majority of the votes in his home county of Duchess in New York. There is something comparable going on in your personal sphere, Libra: you're getting more appreciation from outside your circle than you are from inside. Is there anything you can do about it? I think so. You now have the power to raise your standing among those in your immediate environment. Give them a vivid demonstration of what you're really worth.

SCORPIO (OCT 23 - NOV 21)

I foresee a time when women's earnings will match men's and when women will compose half of every governmental body instead of a measly 10 per cent. I predict an awakening that will help men understand that the global conspiracy to cripple and demean female power damages them as much as it does women. Until the coming of that happy day, I recommend that you celebrate International Women's Day every day—and especially during the next three weeks. Your health, wealth, sex appeal and wisdom will flourish in direct proportion to your efforts to give female intelligence more room to be expressed.

SAGITTARIUS (NOV 22 - DEC 21)

In his poem "Treasure Island," Keith Althaus describes this scenario: "the tireless lighthouse flashes its ambiguous message / equal parts safety and danger." What's the equivalent of that in your life, Sagittarius? Is there a person, situation or symbolic thing that is both warning you of a potential problem and telling you how to find sanctuary in a specific solution? Whatever it is, deepen your relationship with it so you'll be finely attuned to the guidance it's offering.

CAPRICORN (DEC 22 - JAN 19)

[*Note: This week's horoscope was written by one of my readers, Artstar. It's entitled "How to Be a Capricorn."*] Be a workaholic as you build a beautiful life for yourself and those you care about most. Love as hard as you work; be a loveaholic. In fact, be doggedly devoted to becoming the best you can be in every way—not just in your career but also in your marriage and in your roles as friend, parent, community member and all-around ethical person. Be stubborn in your insistence that we humans are capable of more and better, and prod others into being their best and most beautiful selves. If they refuse, end your relationship with them, but keep wishing them well.

AQUARIUS (JAN 20 - FEB 18)

Sports franchises often sell the naming rights to their stadiums. Then there are the parents who've sold the naming rights to their unborn children on eBay. Inspired by these precedents, I'm thinking about selling the naming rights to the astrological signs. Instead of just "Aquarius," I could maybe convince Nike to invest in calling it "Nike's Aquarius." Better yet, maybe I could hawk the rights (at a lower rate, of course) to organizations whose cultural influence I actually respect: Burning Man's Aquarius or Greenpeace's Aquarius. Given your current astrological omens, you should entertain an idea like this. Maybe you could add a corporate sponsor as your new middle name or as the name of your blog or your pet or your genitals. Consider it, Aquarius. It's the perfect time to think outside the box in regard to bringing more money into your life.

PISCES (FEB 19 - MAR 20)

Molecular scientist Robert Bohannon knows a way to cram even more obscene gratification into a doughnut. He has discovered the secret to infusing pastries with a non-bitter version of caffeine. If his innovation is adopted by bakers, a doughnut would not only be able to have its usual sugary kick, but could also deliver the punch of two cups of coffee. Judging from the current astrological omens, Pisces, I'd say you'll soon be able to find a healthy metaphorical equivalent to this pathological marvel for your own use. In other words, you'll intensify your enjoyment of an already fine pleasure.

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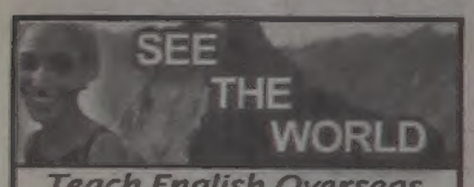
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SACE - Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling & public education services. If required we can customize a presentation to meet your needs. T: (780) 423-4102 / F: 421-8734 / E: info@sace.ab.ca; www.sace.ab.ca / 24 Hour Crisis Line: 423-4121

Want to stop smoking? Attend Nicotine Anonymous meetings: 7pm, every Wed, at Ebenezer United Church Hall, 106 Ave and 163 St. Contact Gwynn 443-3020.

Boys and Girls Clubs of Edmonton offers support groups and workshops for parents. Various city locations. Call 481-1292 for information.

TEEN OPPORTUNITIES

he Citadel Theatre's Teens @ The Turn Festival (May 2007) seeks applications from teens interested in participating in a collective creation about violence in our community. Deadline March 16. Visit www.citadeltheatre.com or call 426-4811 for details.

ARTIST TO ARTIST

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE. Ads more than 20 words are subject to regular price or cruel editing. Free ads must be submitted in writing, in person, fax or e-mail. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/fax 426-2889/e-m glenys@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

The Alberta Foundation for the Arts invites artwork submissions by April 1 for possible purchase. Download applications from www.affta.ab.ca or call (780) 427-9968 (310-000 toll-free).

Allied Arts Council Centre for the Visual Arts, Spruce Grove, Alberta, are currently seeking artists who are interested in becoming members. For info: www.alliedartscouncil.com or phone 780-962-0664.

Amber Productions: **auditions for theatre and film,** ages 18-70 @ Ramada Hotel, 5359 Calgary Trail, **Mon, Mar. 12, 12pm.** info@amberproductions.ca

WANTED: makeup artists clothing hair stylist for creative work. Looking to submit to local and international magazines. Darren@wolfphoto.ca 780-686-1111.

Seeking Actors and Technicians, Motion Picture Arts at Red Deer College. Apply online www.rdc.ab.ca/performing_arts

SEEKING: actors and stage crew to perform bilingual play (English/some French) from *'A to Z'*. Possibly to perform at Edmonton's summer festivals. Meet bimonthly. Improvisation friendly. Submit resume (English with photo) to: amateurplaywrite2007@gmail.com

Aspiring actress looking for starter roles in theatre/film, caucasion 22 yrs, brown hair/eyes. mrs.nightingale@gmail.com.

NEXTFEST is now accepting applications for the visual arts. Deadline March 15 contact nextfestarts@gmail.com for more info

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8126 Gateway Blvd. 439-0408.

Free tattoos, black and gray, large pictures/portraits. artist needs to build portfolio. Jay 999-8182

Seeking collaborative artist/mentor to help me integrate stunning photos from Africa into mixed media project contrasting poverty with excess. Call Nicole 780-604-9878.

WOW-Wild on Words: Creative writing process to guide you into self-discovery. Meet bi-monthly on Sundays. Gentle feedback is encouraged by all. e-mail: feelgoodbewellin2007@gmail.com

Call to Enter: **ArtsHab Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Edmonton Fashion Week seeks aspiring fashion designers and stylists for Cheap and Chic Contest: **Mar. 22-28.** Media Exposure and Promotional opportunities. E-mail planetze@shaw.ca or call 428-3499.

FREE SAT ART DEMOS for all ages. Watch artists while they work. Mar. 10: Silk Painting with Helen Le Roux. The Paint Spot, 12418-102 Ave, noon-3 pm. Ph 447-4551, www.paintspot.ca.

ESPA is seeking a part-time website administrator (PAID), 5 hrs/mo to perform basic web updates. contact@edmontonsmallpress.org for more info.

MUSICIANS

Three piece versatile **band seeking** person to join who can get gigs. Singer or musician. phone 434-0135

Bassist wanted for rock/metal, cover/original group. 458-3353.

FTGU is looking for a new drummer (pro level) for album/tour. Vocals a plus. Experience a must. ftgusinger@hotmail.com

Death metal band is looking for a drummer for recording and touring. Able to rehearse 2-3 times/wk, able to jam to a metronome. EvilGlen 780-095-8722.

Smokin' bass player available for band/fill-ins. Young, neat appearance, excellent gear. All styles of music. Rod 405-4702.

Songwriter seeks to collaborate w/vocalist male/female. Covers and originals. 405-4702.

Songwriter/musician, 50s, seeks single fem. musician/vocalist, 50s, to hook up and gig with. Ross 707-3979.

50-yr-old singer/songwriter looking to collaborate with like-minded people. 267-1157.

VOLUNTEER

Become a friend to a NEW Canadian. Dulari at 474-8445 or www.eisa-edmonton.org

Support the **Youth Emergency Shelter Society** Call 468-7070 to donate today–and help YESS fulfill their mission of giving youth at risk a chance!

HipHopaYouth Group: looking for creative, leaders who want to learn more about liver health. Computer designers, health promoters, public speakers are welcome, we will provide mentoring. Ph Melissa 441-1547

Volunteers needed to assist with homework for school aged immigrants. NE location. Mon & Thu 6-8pm/Sat 10-12pm and 3-5pm. Great Experience! Call Judy 424-3545 ext 249.

Mentors for Children/Youth: Act as a positive role model to children/youth in group care. Evenings or weekends. 2-3 hrs./wk. Various Edmonton locations Lily @ 432-1137.

Mission in the Mall: **Sun, Mar. 11,** the Winnifred Stewart Association is registering teams. Ph Nicole Jordan 453-6707 or visit missioninthemall.com.

Old Strathcona Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth, drop-in setting. Ph Naomi 496-5947, e-m: osyc@telus.net

We believe that all children have a right to grow in families and schools, and that all adults deserve to have real jobs, homes and friends. Ph 454-0701 and help to open the gates to community living in your area.

Edmonton May Week Labour Arts Festival: Looking for volunteers to help with the planning and presentation of events, outreach and fundraising. www.mayweek.ab.ca for info.

Had Enough? Cocaine Anonymous 425-2715.

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- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
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By 'blowjob' I didn't mean, like, a 'blowjob blowjob'

ADVICE

ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR READERS

Can we, may we, talk about blowjobs? I don't mean the semiotics and social history of blowjobs—those are cool but were well addressed by Christopher Hitchens just last year in *Vanity Fair*, where he made an amusing if not entirely convincing case for the blowjob as the quintessential American sex act. May we speak not of symbolic blowjobs, then, but of the kind we actually give and receive?

A few weeks back I was laying out my secret plan for getting your sex life back after baby and breastfeeding (or while still breastfeeding, for the ambitious) and ended with the postscript "A blowjob wouldn't hurt." I thought it was funny but have since had several exchanges and conversations about the blowjob and whether or not it could, in fact, in certain situations, hurt.

Well, yes, of course it could, but we weren't talking about that kind of blowjob; perhaps I ought to have been clearer. I should, for instance, have made pretty damned sure that nobody could interpret "A blowjob wouldn't hurt" to mean "Oh, throw the poor old dog a bone, maybe that way he'll shut up and let you sleep." Just because that sentiment happens to represent the antithesis of everything I believe about how we should speak of and, indeed, treat our partners doesn't mean nobody thought that's what I was saying. If you thought so, hell no, and sorry.

If there's a flaw in my post-baby sex-life-saving program, it's that it can only work in the context of an essentially solid, loving relationship. I do have advice for people in the sort of relationship where "maybe he'll leave me alone now" sex is common and expected, but it's all pretty similar in that it tends to involve suitcases and real estate and the occasional plane ticket out of town.

HERE'S WHAT I REALLY meant: sexual contact—surprise!—is good for your relationship. It makes you feel closer and cuddlier and more, you know, couple-y, and if you've read that column or anything else about oxytocin and prolactin you'll recognize that there's a strong biochemical aspect to this; it's not just a matter of feeling closer because you feel like feeling closer. There are reasons why a decent sex life is considered one of the most crucial components of a good marriage, and it's not just because people like to have orgasms—vibrators and weird Japanese comic books can produce orgasms, but they don't make you feel all bondy and melty, or if they do, you have a problem.

So, even if you're postpartum and don't have your own sex drive back yet, and feel yucky about your body and unsure whose breasts those are anymore, you can still get some of those good bondy melty feelings going between yourself and your mate. Even if you don't want him to touch you much yet you still love him and think he's hot and you can still enjoy touching him.

The blowjob may not be magic but I have more faith in it as a postpartum marital aid than I ever could in that standby of lazy self-help writers, the weekend away. The weekend away is like New Year's Eve in its inability ever to live up to the promise of funfunfun, so why bother Nursing mothers can't exactly waltz off for a long weekend away, anyway, and not that many even want to.

I don't really believe in any of the self-help fixes when it really comes down to it. Cleaning lady? Great, send her on over, but it won't fix your sex life. Pampering, time alone, romantic dinners? Yes, please, but it won't fix your sex life. The non-gestating partner (this is all very heterocentric by necessity but could apply to lesbian couples, too, as long as one of them actually carried the child—and don't write to me about adoptive or male breastfeeding, seriously, I mean it) may be equally exhausted and distracted but his libido will be fundamentally unchanged. As soon as he gets a good night's sleep he'll be good to go. Postpartum women cannot be so easily cajoled back into the fold, and you don't want to give anyone false hope and high expectations just to have them go flat like those postpartum beers.

What does work, as I said, is sticking together, telling the truth instead of skulking, hiding and pretending nothing's changed ("I just don't feel that sexy yet, hon, sorry," or "I don't think I've got all my feeling back yet, that's why I'm not coming"); information (It's hormonal!); and time. Oh, and, of course, the occasional blowjob.

LOVE, ANDREA

VOLUNTEER

Volunteer Yoga Instructor: Strathcona Place Senior Centre. Ph Rita Mittelstaedt 433-5807.

The Canadian Cancer Society's 5th annual **Relay for Life** on **May 25-26** 7pm-7am. Visit www.cancer.ab.ca/relay or call (780) 455-7181 for info.

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547.

SEEKING WELLNESS VOLUNTEERS: 4 fdy workshops for approx.12 adults who register before Spring 2007. Focus on alternative wellness services in Edmonton. Open discussion and written feedback on likes/dislikes/improvements encouraged to determine levels of stress relief. Info: feelgoodbewellin2007@gmail.com

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

Want to make a difference in someone's life? Teach an adult to read and write. We are always looking for tutors in your area. Contact the **Centre for Family Literacy** 421-7323 or find us online at www.famlit.ca

HEALTHY VOLUNTEERS required for research studies with the Brain Neurobiology Research Program at UofA. Call 407-3775 or 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **SOCIAL PHOBIA** for research study. Call 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at UofA seeks individuals who have recently delivered and are suffering from **POSTPARTUM DEPRESSION** for research study. Call 407-3906. Reimbursement provided.

Edmonton Community Adult Learning Association is recruiting volunteers for the Board of Directors. www.ecala.org for info.

Help to broadcast news for blind and print-restricted Edmontonians. Email: edmonton@voice-printcanada.com, or call 451-8331.

Become a distress line volunteer. The Support Network, 732-6648. www.thesupportnetwork.com

SEEKING musicians, literary and visual artists for the U of A Hospital's **Artist on the Wards** volunteer program. Must have formal experience/training and be able to commit 2-3 hrs/wk for 6 consecutive months. For information or to book an interview, please call 407-8428.

Do you like to drive your own car in Edm? We pay the gas! To be appreciated, call Seniors Vol. Driving for more information at 732-1221.

Leisure Companions: Assist adults with intellectual disabilities to participate in leisure activities in their homes or in the community. Flexible hours. Various Edmonton locations. Lily @ 432-1137.

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Cassandra: Hot Hungarian brunette; 36C-26-36; 25 yrs; tight, toned, tanned; super fun; call for availability; 965-4968.

Amber: Outgoing redhead; just 18; brand new to the industry, 34B-26-32; very open minded; call for availability; 441-1330.

Chrissy: Sexy hot Italian w/jet black hair; very busty; 23; ask her about special; call for availability; 441-1330.

Mae-Ling: 20 yr old Asian; great body; loves to pamper; no rush service; a delicate oriental gem; call for availability; 965-4968.

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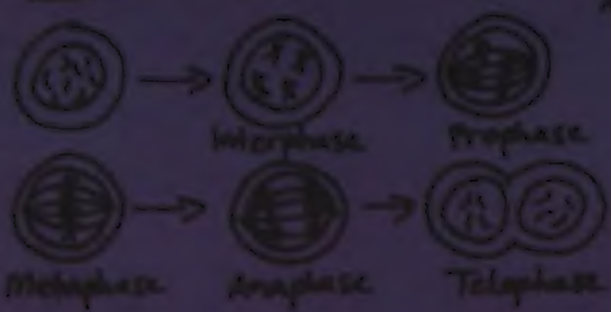




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8

MITOSIS: (cell division)



T.S Eliot's Rhapsody on a Windy Night is on my computer.

STUDE
FOR LIT

THE HOMEWORK CLUB

Led a fundraising campaign for Canadian Cancer Society.

(sold 200 wristbands)

COMPASSION:
Not being able to know what to say but being able to know how to listen.

Dr. Matthew Lukwiya: Ugandan doctor who confronted Ebola. (my role model)

I'm a visual learner. → I boil my textbooks down to 10 pages.

I'm a research assistant at the Princess Margaret Hospital.

I'm raising $ for Language Line – a phone translation service for immigrant patients.

I'm taking Cellular & Molecular Biology.

PCR (Polymerase Chain Reaction)



→ EE

Friends calling me emo.

Denaturation
Annealing
Extension

WORLD YOUTH DAY MEDICAL TEAM

- Classes 9-11:30am
- Research until 6pm
- Study until midnight



NATA ROSE MALIAKKAL
Millennium Excellence Award Recipient

Photography is my new hobby.

Hematologist?
Gastroenterologist?
Psychiatrist?
Cardiologist?

Diels Alder Reaction (cycloaddition)

I always carry my agenda. It's my brain.

All I've done I wouldn't have thought I could.

Can I have 5 more minutes? (to sleep in)

Centenary Health Centre Youth Advisory Council.

A kids' science event I organized → froze donuts in liquid nitrogen.

STUFF TO GET FOR LAB:
- acrylamide
- ethidium bromide
- 100 bp ladder
- agarose
- loading dye

Esl Fais Portuguese. Je parle aussi Français.

Organized Multicultural Food Fest Fundraiser

RELIGIONS FASCINATE ME.

The Brazilian in me likes Samba. The Indian in me likes Hindi music.

there's a hula hoop under my bed.

Doing absolutely nothing for a few days is OKAY.

IF YOU'RE WAY TOO BUSY TO APPLY FOR THIS SCHOLARSHIP, WE REALLY THINK YOU SHOULD APPLY FOR THIS SCHOLARSHIP.

You'd swear she were two people. How else could Maya juggle the zillion things she does, from molecular biology exams to helping make the world a better place? Maybe you see yourself in her, which makes you a great candidate for the Millennium Excellence Award. It's a scholarship worth up to $10,000 plus unique learning opportunities for students who are not only academic achievers, but also leaders and innovators in their communities. So if you're as driven to lead as you are to learn, let us know.

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